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LUITPOLD ST., 24.
BERLIN, W., March 27, 1909.

A real soirée, in the full significance of the word, was the sixth chamber music concert given for the purpose of introducing modern French music to Berlin; it was not held in a public auditorium, but in the beautiful hall of the palatial home of the British Ambassador, Sir Edward Goschen. The audience was small and very select, and everybody appeared in full evening dress. The queenly looking, beautifully gowned and brilliantly jeweled women and distinguished appearing men made just the proper gathering for the occasion, and the whole affair was of such an intimate and elite character that, except for the modern dress, one could have imagined one's self transported back to a concert at the Court of Frederick the Great. The audience was recruited more from diplomatic than from musical circles, and the affair was of more social than artistic importance, for the chief numbers have long since been familiar to Berlin. The program opened with Saint-Saëns' sonata in D minor for piano and violin, played most masterfully by Ferruccio Busoni and Arrigo Serato. Thus was the distinguished Frenchman played by two distinguished Italians at the English Embassy; truly, the international element was not lacking. Busoni then gave a profound reading of César Franck's prelude, choral and fugue. He also played together with Marix Loevensohn Saint-Saëns' sonata for cello and piano in C minor. Ida Reman sang five modern French songs by Fauré, Duparc and Debussy in an exquisite manner; two of them, "Extase" and "Les Berceaux," by Duparc and Fauré respectively, had formerly been heard from her here, but two others, "L'Invitation au Voyage" and "Le Manoir de Rosamonde," by Duparc, were new to me, while "Mandoline," by Debussy, was heard here in an earlier concert of this series. Mrs. Reman was ably accompanied by Dr. Rumschieski. She has been engaged for a Warsaw Philharmonic concert. These six French chamber music seances have been given for an ideal purpose, and Mrs. Maddison, the prime mover in the undertaking, deserves a vote of thanks. Financially the concerts have been a failure, and the guarantors have been obliged to make up the deficit. The last three concerts did not take place in public halls, because there was no money for rent, but were given at the homes of the French, Danish and English Ambassadors; however, this circumstance made the soirées all the more interesting.

A concert was given for the benefit of the Berlin American Women's Club at the Hotel Esplanade on Wednesday afternoon, proving to be a great success. Mrs. Thackera, wife of our American Consul General, and the president of the club, has the qualities to make a success of anything she undertakes; she has inherited many of the attributes of her illustrious father, Gen. William Tecumseh Sherman. The artists who took part were Ida Reman and Putnam Griswold, vocalists; Cornelia Rider Possart, pianist; Dr. Rumschieski, accompanist; the Philharmonic String Quartet, etc. The program comprised two movements from Dvorák's F major quartet and the first movement of the Schumann piano quintet, which were excellently rendered by the Philharmonic Quartet with the assistance of Mrs. Possart at the piano; songs by Wolf, Strauss, Duparc, Debussy and Fauré and violin pieces by Wagner-Wilhelmj, Sarasate, Hubay and Chopin-Wilhelmj. Griswold and Mrs. Reman sang beautifully, as usual.

A young Norwegian pianist, Fridtjof Backer Grøndahl, from Christiania, made his debut at Bechstein Hall Tuesday evening with considerable success. He has studied here at the Hochschule with Barth and Dohnanyi, but he has not allowed that institution to kill his temperament. The young Norwegian has fire in abundance, and he plays with great force, seeming to have wrists and arms of steel. He is a little too much of a "Kraftmayer," and must acquire greater control. He has a big technic, but it is not yet wholly reliable, and he must get greater plasticity of touch. His conceptions are sound and healthy and he revealed good musical instincts; he is undoubtedly a very gifted young man, but he has a long distance to travel yet

before reaching the plane on which the great artists stand. He should hear the Schumann toccata played by Busoni. In the Schumann fantasy and in the "Waldstein" sonata he made, on the whole, an excellent impression.

Charles Keefer, formerly of Omaha, now of this city, who is making a specialty of harmony and theory, has hit upon a novel method of fingering basses, by which a figure always indicates the same thing. His method is very simple and employs only seven different figures; it can also be used for anticipations and changing notes. Wilhelm Klatte, a very learned theorist, pronounces the system perfect.

At the première of "Electra," in Vienna, Lucille Marcell, a New York girl, sang the title role, receiving a large measure of recognition from both the press and the public. She was selected for the part by Richard Strauss himself. Miss Marcell, whom I have heard sing in private, has a voice of peculiar charm and timbre; it touches and wins the listener in a most pleasing manner. Miss Marcell's personality is also sympathetic, and she sings with a great deal of expression. At the "Electra" première she is said to have displayed unusual histrionic ability. Her movements were quick, graceful and catlike, and she often darted across the stage with lightning-like rapidity. Her execution of the fearful dance after Orestes' gruesome deed had been consummated was demoniacal in the ex-



LUCILLE MARCELL.

An American girl, who sang the part of Electra at the recent Vienna production.

treme. It seems a great pity that a young singer with such a beautiful voice as Miss Marcell possesses should injure it by singing such a terribly unvoiced part as Electra.

A violinist of the real virtuoso type is J. Mitnitzky, a youthful Russian, who was heard in recital at Blüthner Hall on Wednesday evening. Mitnitzky has the genuine violinistic nature; he was born for the instrument, as it were, and technical problems that so vex others are an open book to him. His performance of the Paganini concerto was magnificent; he proclaimed the themes with breadth and authority and with great warmth of expression, while the difficult passages were dashed off with bravura and temperament. A cadenza of his own bristled with difficulties, but it was written in the true Paganini spirit. Virtuoso works of this style are best adapted to Mitnitzky's nature, but he also can play compositions of serious musical content. He gave a very commendable reading of the Bach sixth sonata for violin alone in its entirety; he was also down on the program for the César Franck sonata and the Saint-Saëns concerto. The youthful artist's success after the Paganini number was enormous, and the audience accorded him enthusiastic applause and numerous encores. He studied at the Scharwenka Conservatory under Barmas.

On the same evening Bronislaw Hubermann played the Dvorák and the Tchaikowsky concertos, accompanied by the Blüthner Orchestra under the leadership of August

Scharrer, who stepped in at the last moment in place of Carl Panzner, who was prevented from assisting by illness. Hubermann also played the Wieniawski A major polonaise, but, curiously enough, with piano, as I am informed. Hubermann had a large and representative audience, headed by the Crown Princess, who remained throughout the program and summoned the artist to her box, where she heartily congratulated him. Hubermann has acquired fairly good drawing power in Berlin; in his way he is a very finished artist. His technic is polished, his intonation is well nigh perfect, his tone is smooth and oily, and he plays with warmth. On the intellectual side he is lacking; he plays like a violinist of great natural talent, but without much mentality, so his interpretations of the bigger works do not wholly satisfy serious musicians; everything is done by him with a certain superficial elegance. Still, it is excellent violin playing of its kind, and, as Abraham Lincoln said, "It suits those who like it."

With the waning season the ninth symphony always comes into vogue. It was the clou of the last concert of the Gesellschaft der Musikfreunde under Oskar Fried. The work has been heard under Fried before, but this time it was produced with far greater effect than formerly, the first movement and the finale, especially, being given with great verve. The choir was excellent, and the solo Quartet was far better than one generally hears. Frieda Hempel's voice soared easily above the entire vocal and instrumental apparatus, and Felix Senius, the tenor, was admirable; also a word of warm recognition is due Elsa Schünemann, alto, and Gerard Salsman, bass. The ninth symphony was preceded by a rendition of Haydn's E minor symphony, a beautiful work all too rarely heard.

The attendance at the fifth and last Elite concert was comparatively slim, and showed that the Berlin public is with good reason becoming concert "müde." Yet three prominent artists, in the persons of Jean Gerardy, Erika Wedekind and Franz Naval, took part. Gerardy played the Böellmann variations, Handel's adagio and Davidow's "Am Springbrunnen" with great virtuosity, with a beautiful tone and with artistic finish of a high order. Erika Wedekind was disappointing in the aria from Verdi's "Ernani"; her voice sounded dead and her coloratura work was listless and ineffective. She made a better impression in a group of lieder, but her singing was far removed from her performances on former occasions. Franz Naval, the tenor, is a consummate artist who sings like a true musician, with great refinement of conception and delivery, but his voice shows unmistakable signs of decay, especially in the middle register.

Among the younger pianists of the day Michael von Zadora occupies a prominent position. This young Polish-American and disciple of Busoni has a remarkably forceful, reliable and brilliant technic, and he joins with this good musicianship, a spirited delivery and a dashing, virtuoso style. His recent recital was a notable pianistic event. The Chopin polonaise, in particular, was played in splendid fashion; his interpretation of the A flat ballade was also highly commendable, while he was not quite so convincing in a Beethoven sonata. He also figured on the program as a composer with four sketches, Russian in character as far as their melodic contents were concerned, but showing the influence of the modern French school in workmanship. They revealed creative talent and a high degree of skill.

Jason Moore, the organist and choirmaster of the American Church in this city, gave a musical service at the church last Sunday evening. His own work at the organ was a prominent feature of the program. He was heard in the big Bach toccata and fugue in D minor, in a toccata by Callaerts, a serenade by Widor-Westbrook, and in an "Allegro Symphonique" by Foulkes. Mr. Moore is an excellent musician and a skilled organist, having studied here with Grunicke and in Paris with Widor and Guilmant. Aside from his organ work, he studied harmony and counterpoint with Widor and Stillman-Kelley. During his stay in Paris he played the organ for a time at the Rue de Berri Church. Mr. Moore's playing on Sunday evening is said to have been characterized by clear expositions of the works he essayed and by a thorough mastery of all technical features of his art, as finger work, pedaling and registration.

Méhul's "Joseph in Egypt," the once so popular but now practically forgotten opera, has been resurrected by the Berlin Royal Opera. Etienne Nikolaus Méhul, who lived from 1763 to 1817, wrote numerous operas, but his name is kept alive today through his "Joseph in Egypt" alone. The work was first performed at the Opera Comique in Paris, on February 17, 1807. It was very coolly received at first by the Parisians, and it was not until after it had conquered Germany a few years later that it attained great and lasting success in the French capital. Napoleon, to be sure, seemed to have recognized the worth of the opera, for he ordered the prize which had been offered for exceptional

works of art to be given to Méhul, but the money was never paid to him. The first German performance of "Joseph" was in Munich in 1809. It was produced in Dresden in 1817 under the personal direction of Carl Maria von Weber. This performance was a great success, and the work then found its way onto all the principal German stages. The recitatives in "Joseph in Egypt" were not in the original Méhul score, but have since been added. Those in the Berlin production are by Max Zenger, but the opera has also been given in Vienna with recitatives which were reported to have come from Paris and to have been written in the time of Méhul himself; but later it was discovered that Weingartner was their originator. At the Dresden première of "Joseph," under Weber's baton, the title role was sung by Ludwig Geyer, who hitherto had appeared only as an actor. Geyer was the second husband of Richard Wagner's mother.

Today is the 100th anniversary of the birthday of Maria Theresa Lehmann, a woman whose name will live in musical history, not only because she was the mother of that queen of song, Lilli Lehmann, but also because of her relations to Richard Wagner. She was herself an excellent singer and harpist, and when Wagner was conductor of the opera at Magdeburg, Maria Loew (this was her maiden name) officiated at that institution in a double capacity, appearing on occasions as a singer on the stage and again as a performer on the harp in the orchestra. At that time Wagner had acquired no routine in the art of conducting, and the young harpist, who was a very skilled musician and was thoroughly familiar with all the operatic scores of the day, often saved the inexperienced Kapellmeister from serious mishap by calling out to him from her seat in the orchestra and correcting him when he made mistakes. It was Maria Loew who induced Stoecker, the Prague theatrical director, to buy the scores and rights of "Tannhäuser" and "Lohengrin," thus giving financial support to the young composer in time of dire necessity. Maria Loew was born at Heidelberg on March 27, 1809, and just twenty years later she made her public debut as an opera singer at Frankfurt in the role of Agathe in "Der Freischütz," which was then three years after Weber's death, the most popular opera on the German stage. Engagements followed at Magdeburg, Brunswick, Bremen, Mayence, Aix-la-Chapelle, Leipsic, Würzburg, Dresden, Cassel (under Spohr's direction) and Prague. It was in the Bohemian capital that she began to give singing lessons and taught her daughter Lilli who was destined to become so famous. She married the operatic tenor, Carl August Lehmann. Her death occurred in Berlin in 1885.

Apropos of the Crown Princess' visit to Hubermann's concert, she takes a lively interest in music and plays the piano herself very well. The Crown Prince plays the violin and has lessons with Halir; he reveals no great enthusiasm for music and is a bit awkward with the fiddle, but his consort is very anxious for him to keep on with it. As may well be imagined, he does not hurt himself practising, as there are many calls upon his time, but the Crown Princess insists upon his doing a certain amount,

and the other day when he surprised her by playing a Mozart sonata with Halir at the piano, her delight knew no bounds. The Crown Prince himself is a charming, easy-going fellow, and he has none of the haughty, keep off the grass way about him that his brother Eitel Fritz has, for instance. When Halir said to him at a recent lesson: "Now, your Imperial Highness, that is the third time I have told you that this is F sharp and not F," he threw down his fiddle, slapped his forehead and said: "Well, I am a jackass, anyhow, and I don't believe I will ever learn it."

Theodore Spiering will visit America the coming summer, going first to his old home in St. Louis, where he has important business matters to attend to, after which he will give a private three weeks' summer school of violin instruction at Chicago, beginning July 5. Mr. Spiering's "Six Artist Etudes for Violin Alone" have met with very flattering recognition. Fritz Kreisler, Jacques Thibaud, Henri Marteau, Carl Flesch, Gustav Hollaender, Adolph

harmonic Orchestra. Their acquaintance dates from the time when they studied here at the Berlin Hochschule during the period from 1903 to 1906.

S. Landecker, the owner of the Philharmonie, will celebrate his twenty-fifth jubilee as director of that institution on April 29. A committee has been formed for the purpose of arranging a festival concert in honor of the occasion on that date. Among the members of this committee are Nikisch, Godowsky, D'Albert, Lilli Lehmann, Alexander Moszkowski, Gerardy, Possart, Saul Liebling, Fernow, Frau Wolff, Halir, Kunwald, Friedrich Haase, Otto Müller, president of the Philharmonic Orchestra, Julius Lieban and others. At the concert itself, which will be given in Beethoven Hall, the participating artists will be Godowsky, Lilli Lehmann, Halir and Gerardy, who will be heard with the Philharmonic Orchestra under the leadership of Dr. Kunwald. After the concert Mr. Landecker will give a big banquet in the Oberlicht Hall of the Philharmonie, for which he has sent out invitations to several hundred people, including practically all of the prominent personalities in the musical life of the Berlin metropolis.

A terrible accident happened to Vernon d'Arnalle last Monday night, when the singer came within an inch of being asphyxiated. A defective gas cock was the cause of it. The servant happened to go to wake him on Tuesday morning a half hour earlier than usual; she found the room completely filled with gas and d'Arnalle was lying on the bed wholly unconscious. The emergency department was alarmed, and the singer's lungs were pumped out and he was treated with oxygen; he recovered very slowly. If the servant had come at the usual time, half an hour later, it would have been too late.

Maurice Aronson, Godowsky's assistant, has had a very busy and successful season of teaching. Mr. Aronson may justly feel proud of the fact that his pupil, Clara Otten, of

New York, is the only American who stood the severe competitive examination for admission to the Klavier meisterschule of the Imperial and Royal Academy of Music at Vienna, which has recently come under the artistic guidance of Leopold Godowsky. While in Europe Miss Otten has pursued her studies entirely with Aronson, and recently she appeared with remarkable success in concerts at Cologne, Hanover and Hamburg. When it is understood that nearly all the other applicants were pupils of Godowsky, Busoni and Sauer, it is no mean compliment to Aronson that Miss Otten's playing compared favorably with the work of the other applicants.

H. Nevill-Smith, the Australian violinist, has discovered that he has a voice, and for the past two years he has been studying singing and he will henceforth give his attention chiefly to this branch of art. I recently heard Mr. Nevill-Smith sing; he has a lyric bass voice of a mellow character and agreeable timbre. It is characterized more by its soft quality than by its volume, and the distinguishing feature of Mr. Smith's singing is the ease with which he overcomes technical difficulties. He sang an old aria by Mercadante abounding in difficult cadenzas and fiorituras, and he executed them at a rapid tempo and with great ease and distinctness. He also sang with feeling and good taste, making altogether an excellent impression.

A new book on the technique of bowing, by M. B. Hildebrandt, has just appeared. I have looked the work through and find that it contains excellent material. The author



THEODORE SPIERING WITH SOME OF HIS PRIVATE PUPILS.

Brodsky and other distinguished violin virtuosi have written of them in glowing terms.

Sergei Kussewitzky, the great Russian contrabass virtuoso, and Madame Kussewitzky have made a donation of 1,000,000 marks for the purpose of founding in Berlin a Russian music publishing house, whose province shall be to bring out the works of the young Russian composers exclusively. A committee of five judges will decide what works are to be accepted for publication, and the composers will receive from 100 to 6,000 marks for their compositions, according to their importance; they will also have twenty-five per cent. of the proceeds accruing from the sale of their works. The Russian publishing house will also further the interest of the composers by giving public concerts. This is the largest donation ever made by a musician in the interest of his art, and is attracting a great deal of attention and comment in Europe.

Amelia Heineberg, an American pianist, who formerly studied here at the Hochschule and who for many years taught in New York, has left her native country and taken up her abode in Hamburg. She is shortly to marry Heinrich Bandler, the concertmaster of the Hamburg Phil-



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is right in saying that "the highest aim of violin art will always be the singing tone," and it is self understood that this singing tone is acquired by proper manipulation of the bow; but it is not only the singing tone in cantilena playing that is important; it is, too, good clear tone production in difficult passage work and in all intricacies of bowing, if one wishes to excel either in solo or quartet playing, and a proper study of the technic of the right arm is quite as vital as that of the left hand." Mr. Hildebrandt begins at the beginning and takes the student through the primary work, gradually leading to the more complete forms of bowing. His ideas are logical, and he always keeps fundamental laws in mind.

Henry Schönfeld, of Los Angeles, Cal., and his wife and son have been spending the winter in Berlin. Mr. Schönfeld, a native of Milwaukee, studied at the Leipsic Conservatory in the late seventies, having been a member in the same class with Dr. Carl Muck and George W. Chadwick. He attracted attention in 1893 by winning the Dvorák first symphony prize; in 1898 he was the winner of the Marteau prize for a violin and piano sonata, which was published by Simrock, of Berlin; and two years ago he was again victorious as the winner of a prize offered by Nordica for the best song. This was published by the John Church Company. Mr. Schönfeld's son has been studying here with Martin Krause, and he will leave shortly for Paris to take a finishing course with Pugno.

ARTHUR M. ABELL.

Theodore Spiering for Chicago.

Theodore Spiering, the famous American violinist, now residing in Berlin, Germany, will give a special three weeks' course of violin instruction in Chicago next summer, beginning July 5. Applicants for lessons should write to him early at Bamberger st. 9, Berlin W., Germany, as his time is very limited.

De Rigaud Pupils' Concert April 22.

Clara de Rigaud has changed the date of her pupils' concert from Monday, April 26, to Thursday evening, April 22. The concert will take place at the Waldorf-Astoria.

The Cologne Opera Festival will take place June 10, 13, 16, 26, 27, and 29, when these works are to be performed: "Meistersinger," "Taming of the Shrew," "Marriage of Figaro," "Fidelio," "Electra." The conductors will be Lohse, Steinbach, Nikisch and Mottl.

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MUSIC IN HOLLAND.

THE HAGUE, April 1, 1909.

Tilly Koenen will give farewell concerts here prior to her departure for America next fall. Perhaps your readers may be interested to know that at her first concert in New York Dr. Wüllner will sing duets of Brahms with Miss Koenen.

Other concerts, mostly with orchestra, brought little that was new, but the quality of the performances was, in general first class. The organist from Dresden, Alfred Setard, whom THE MUSICAL COURIER mentioned lately, gave a concert in the Great Church of The Hague, and made a splendid impression. He was assisted by Annie Coert-De Jong (she is married now to the painter, Anthony Coert), who played pieces by Nardini, Reger and Enrico Bossi. This reminds me that Bossi is expected one of these days here. He will play the organ and the piano.

In the operatic world the rival Amsterdam Dutch operas struggle to make both ends meet. It is said that the Noord Nederlandsche Opera has not found or got the support it had expected. There were good performances, to be sure, and the leader, François Rosse, has made the most of a new and in the beginning very insufficient orchestra. His own opera, "Deidamia," did not meet with success, because the libretto (after a poem of De Musset) is not interesting and because the chief part was not in the right hands.

We had good performances in German of "Tiefand," "Freischütz," and "Figaro's Hochzeit," and of the newer Vienna operettas. Very bad were the performances, in Italian, of "Bohème" and "Madama Butterfly." The latter opera will be given April 3 by the French Opera, with Alys Lorraine in the principal part. Edmund Burke continues to distinguish himself even in smaller roles, though he succeeded Marcoux, who was in very great favor here.

Dr. J. DEJONG.

Tilly Koenen's Success in Germany.

Bamberg and Regensburg, two Bavarian cities with pronounced musical atmospheres, have given the following verdicts on Tilly Koenen, the eminent Dutch contralto, through the medium of their leading daily papers:

It was again a triumph in the highest artistic sense, which Tilly Koenen won at her debut today, holding every musical listener spellbound. Her foundation of glowing temperament and her convincing conceptions meet in technical perfection. To listen to the rich colors of this marvelous voice, which often flows out like the full, round tones of an organ, affords unusual pleasure.—Bamberg Tageblatt.

The possessor of an extraordinarily powerful and flexible contralto voice, well schooled in every branch of vocal technic, and

of a magnificent delivery, Tilly Koenen unites to the marvelous qualities given her by nature a deeply studied art of such great attainments that she must be numbered among the chosen lieder singers of the present.—Regensburg Tageblatt.

RECEPTION FOR THE DRESDEN ORCHESTRA.

R. E. Johnston, the musical manager, gave a brilliant reception and supper in honor of the Dresden Orchestra at the Café Martin, Thursday night of last week. The orchestra arrived in New York the day before to fill an extended tour booked by Mr. Johnston. It numbers about seventy players, and is alternately conducted by Willy Olsen, who is a Dane, and Victor Clark, an American, who has studied in Dresden. The orchestra played several numbers, to the delight of the assemblage, and the artists present who contributed to the entertainment included Madame Jomelli, Madame Langendorff, Franklin Lawson, Albert Spalding and Germaine Schnitzer. Hermann Klein and Max Liebling played the accompaniments.

The evening dwarfed anything of the kind given in New York this winter. The ladies, many of them prominent in the musical events of the metropolis, wore gowns that rivaled the exhibitions of the leading Fifth Avenue modistes. Everything contributed to make the evening a gala occasion.

Among some of the distinguished guests were: Madame Nordica, Ethel Newcomb, David Bispham, William Knabe, Arnold Somlyo and Mrs. Somlyo, Mrs. Hermann Klein, Samuel Strauss and Mrs. Strauss, J. W. Spalding and Mrs. Spalding, Louis Runkel and Mrs. Runkel, Naham Franko and Mrs. Franko, Louis Blumenberg, Theodore Kraus and Mrs. Kraus, S. T. Driggs, T. H. Fischel, Louis Vorhaus and Mrs. Vorhaus, Andre Benoist, V. S. Flechter, Berthold Neuer, R. H. Reed. All united in voting Mr. Johnston a bountiful host, for nothing was lacking to regale the inner man. As for the musical entertainment, that naturally was of the highest excellence, considering that the orchestra and the distinguished soloists appeared. There was much enthusiasm and no one seemed in haste to leave the scene of Mr. Johnston's hospitality and the glamor of so many musical celebrities.

Lawson to Take a Class of Pupils to Paris.

Dr. Franklin Lawson, the popular New York tenor, will take a class of ten advanced pupils to Paris this coming summer. From the end of June until the first of September these students will study in the French capital with Dr. Lawson and, incidentally, will attend numerous performances of the Opera and generally enjoy other artistic advantages.

Strauss and Mascagni have been abusing each other in interviews, according to the Italian press. A great many things that never happened are constantly happening in the Italian press.

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35 WEYMOUTH ST.,
LONDON, W., March 31, 1909.

The most important concert of last week was the one given on Saturday afternoon at Queen's Hall, being one of the series of the Queen's Hall Symphony Concerts. On this occasion, Madame Schumann-Heink, who has not been heard in London for more than six years, made her reappearance, and Vincent d'Indy, who has not before appeared in public in England, directed his "Wallenstein." Madame Schumann-Heink's numbers were the recitative and aria "Ecco il punto," from Mozart's last opera, "La Clemence di Tito," and three of Schubert's songs, "Die junge Nonne," "Der Tod und das Mädchen," and "Der Erlkönig," orchestrated respectively by Liszt, Mottl and Berlioz. Such singing is seldom heard in London as that of the famous American singer, Madame Schumann-Heink, and the four numbers were so beautiful that it was a pure delight to listen to her. Every musician present was deeply impressed with the art of the singer, whose work is so well and widely known in your country. It was a matter of remark, as is frequently the case, "that America and Americans know good music, and will tolerate only the best." When one compares the quality of the music often heard in London with the same class of music in America, the superiority of the work done in the United States is at once apparent. Every one regrets that there is not further opportunity of hearing Madame Schumann-Heink, but perhaps in the future her visits to us will be more frequent than in the past. Whenever she comes, she is sure of a warm welcome. In fact her welcome the other day when she appeared on the stage must have been a gratifying one, for the applause was prolonged, spontaneous and enthusiastic. Great interest was also felt and shown in the "Wallenstein" trilogy, admirably played by the Queen's Hall Orchestra, under the baton of the composer. There was much applause, and frequent recalls followed after the third part, "The Death of Wallenstein," honors which Mr. d'Indy received in a quiet, unassuming manner. The two numbers for the orchestra were the overture to "Der Freischütz" and Elgar's "Wand of Youth." Mr. Wood conducted.

A new violin prodigy made his first appearance on Sunday afternoon at Albert Hall, in the person of Kalman

Rev, a Hungarian boy not yet in his teens, it is said. There was a large audience present and the little fellow received liberal applause for his playing of the Paganini concerto, after which he gave as an encore "Airs Russes" by Wieniawski. This boy is well equipped for the future, possesses necessary technic and will undoubtedly have a brilliant career in the course of a few years. He has been engaged for the concert at Albert Hall next Sunday.

A new violin concerto by Hamilton Harty was performed last week at the concert of the New Symphony Orchestra. Mr. Harty conducted, and the solo part was played by Szigeti, one of the young violinists who is often heard here.

For her piano recital at Queen's Hall, Katherine Ruth Heyman had the assistance of the Thomas Beecham Orchestra.

The Société des Concerts Français have just given the second concert in their series. The first one a few weeks since



FRANK BROADBENT.

Whose pupil, Mary Desmond, has been engaged to sing at the Manhattan Opera House. Miss Desmond now resides in Boston, Mass.

was devoted to the music of Debussy, and the one last week brought to notice music by Albert Roussel and Debussy.

dat de Severac. Miss Veluard, Madame Bathori-Engel, Mr. Baillon and Mr. Mauresch were the soloists.

Horatio Connell again has made a great success in Liverpool, where he has sung five times this season. The work given was Dvorák's "Stabat Mater." Two of his press notices are reproduced:

Horatio Connell's artistic style and well-endowed baritone voice secured the right measure of the solos allotted to him. He impressed every one with the quiet and dignified vocal style in nothing so much as in his earnest delivery of "Fac ut ardeat." Mr. Connell proved himself as finished and accomplished a singer of lofty religious music as he is of German songs.—Liverpool Courier.

Horatio Connell's solo, "Fac ut ardeat," was a superb piece of vocalism, certainly the finest work of any of the principals.—Liverpool Post.

Mr. Connell has been singing in the Provinces during the past week, and finds this the busiest season he has had in London.

The second part of Granville Bantock's "Omar Khayyam," which has just been heard in London for the first time, made a deep impression. The music is both beautiful and original, and it is hoped that a repetition of this second part of the "Omar" may be given before long.

Marion Phillips, a young American from Philadelphia, is at present in London, where she is coaching with Cernicoff in preparation for a concert some time early in the autumn. Miss Phillips is accompanied by her mother.

Madame Ida Kopetschny's singing at the Griffith-Poole concert last week added to the already excellent reputation this singer has achieved. Her pure and bright soprano voice was heard to advantage in Mozart's "L'Amore," "Addio," from "La Bohème," and a French song by Weckerlin.

The Vienna correspondent of the Daily Telegraph writes: "Miss Norah Drewett gave a recital at the Ehrbar Saal before a large and appreciative audience, composed of musical celebrities and distinguished members of Vienna society. The Duchess of Cumberland, who had intended to be present, was prevented by an official engagement from fulfilling her promise. Among the distinguished musicians who attended the recital were Professor Leschetizky and Mr. von Preger, the director of the Vienna Conservatoire. Miss Drewett interpreted French music with special charm, and also showed peculiar delicacy of touch in setting forth one of Couperin's compositions. Her accomplishments were, however, displayed to fullest advantage in Beethoven's sonata in E flat, which has seldom been better played than by this young lady. She received at the conclusion the heartiest compliments and many floral tributes."

An International Musical Competition has been organized, and prizes of \$250 and \$100 are offered in connection therewith by W. W. Cobbett and Captain Beaumont, respectively, for the two best sonatas for piano and violin. The judges will be Baron Frédéric d'Erlanger, William Shakespeare, Paul Stoeving, and W. W. Cobbett, assisted by Efreim Zimbalist. MSS. are to be addressed "Cobbett Competition," care of Messrs. Breitkopf & Härtel, 54 Great Marlborough street, London, W. In the conditions it is set forth that the piano part must be in score, and

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that the violin part should be provided, as far as possible, with cues, with rehearsal letterings, and with the key signature inserted at the beginning of every line. It is requested that the parts be carefully revised, and sent, as far as possible, free from the clerical errors which give to judges in competitions of this kind so much needless trouble. No manuscript arriving after October 31 will be considered, unless delay in delivery has been caused by an accident.

A new ladies' string Quartet has just been organized by Pearl Evelyn-Bryer, the young cellist, and they made their first public appearance last week at Woking. The program was an interesting one and was greatly enjoyed, the success being immediate. Miss Evelyn-Bryer played a group of solos which were much appreciated. In April Miss Evelyn-Bryer is to play in Sheffield at a special Tetrazzini concert, and she is soon to go over to Ireland for a professional tour.

Previous to her departure for Canada on a concert tour, Edith Miller gave an "aria" recital under royal patronage, being assisted by members of the Queen's Hall Orchestra, Henry Wood conducting.

At her second recital, Madame de Wieniawski sang a half dozen of her husband's songs.

Bronislaw Hubermann, who has not appeared in London since 1905, has arranged through Albert Gutmann, of Paris, to give two concerts at Queen's Hall in April, these concerts to be under the direction of Daniel Mayer.

Chappell & Co. have recently been adding new show rooms to the establishment in Bond street and these were opened the other day with quite informal ceremonies. The entire interior of the former showrooms has been changed, many improvements made and a capital music chamber added.

At her recent recital Madame Kirkby Lunn sang the same program as that in which she appeared at Berlin recently. German, French, and Italian composers were represented.

Evelyn Suart has been playing at Liverpool with the Philharmonic Society and afterward at a big "at home." Other engagements have been at Albert Hall, London, at Keighley, in Yorkshire, at Wimbledon and Nottingham, where she had a great success in company with Elena Gerhardt, Jean Gerardy and Horatio Connell. Miss Suart had the honor to be chosen to play Debussy's works at the reception given in his honor recently. Among her London appearances was the concert at the Duchess of Somerset's. There were many smaller engagements, and for the

coming season Miss Suart has already made a number of bookings.

During the month of March Gail Gardner, a young American singer, gave two concerts in Paris with the Chaigneau Trio, and made a really great success. At both these concerts there were large audiences that completely



GAIL GARDNER.

A young American singer who will give some recitals in London during the season.

filled the concert hall, and the critics had some pleasant things to say. Newspaper comments were:

An important part of the program Thursday evening was reserved for Gail Gardner, who is a singer of great distinction and charm, and who possesses a voice of exceedingly beautiful quality and an excellent production. Miss Gardner sang songs by Purcell, Caccini and Bononcini, also three melodies written by Beethoven on Scotch airs with his accompaniment. The program of the second concert contained a rare selection of lieder by Strauss, Hugo

Wolf, Brahms and Liszt, which Miss Gardner interpreted with great art.—A. Mangeot, in *Le Monde Musical*.

Miss Gardner held her audience with the charm of her beautiful voice and the poetry of her art, which is very moving in its simplicity.—Le Gaulois.

Gail Gardner possesses a beautiful voice, which she devotes to the service of a profound and noble art.—Le Figaro.

Gail Gardner, a young American, whose beautiful voice and talent are very remarkable, sang. * * * She proved to us that English is as musical a language as any other.—Gabriel Rouchés, in *Le Courrier Musical*.

A. T. KING.

MUSICAL LOS ANGELES.

LOS ANGELES, Cal., April 3, 1909.

Wednesday afternoon the Bessie Führer String Quartet, consisting of capable and talented young ladies, gave the second chamber concert of its series. The program consisted of two movements of the American quartet (Dvorák), Mendelssohn's op. 12, quartet, and gavot, by Gluck; "Au bord de la Mer," by Dunkler, and the "Minuet," by Paderewski.

Estelle Heartt-Dreyfus gave her third Lenten song recital Thursday morning, presenting "In Memoriam," Liza Lehmann, Mrs. Hennion Robinson at the piano. Mrs. Dreyfus prefaced the cycle by a talk on Tennyson and the circumstances concerning the writing of the poem.

Offenbach's "Tales of Hoffmann" is drawing large audiences at the Grand. The Ferris Hartman Company deserves much credit for the excellent productions of light operas and opera comique. Ferris Hartman was for many years the star comedian at the famous Tivoli Opera House in San Francisco.

The last concert of the season by the Los Angeles Symphony Orchestra was devoted to Wagner. The program included the overtures to "Rienzi," "Tannhäuser," "Flying Dutchman," and excerpts from "Die Meistersinger," "Siegfried," and "Die Gotterdammerung." The program was closed with "Huldigung's March." Los Angeles can never repay Harley Hamilton, the musical director of the orchestra, for his untiring work and devotion in years past. The work of Arnold Krauss, the concertmaster (pupil of Thomson), is also appreciated.

Frank Carrol Griffen announced as a baritone-tenor, who recently returned from his studies in Berlin and Florence, gave a recital at the Simpson Auditorium, Friday evening. He sang an aria from Gluck's "Elena and Paride," and lieder by Schubert, Schumann, Wolf, Wein-gartner, Richard Strauss, and two songs by Caccini and Giordani.

Mrs. Jirah D. Cole, for years a prominent vocal teacher and former director of the Treble Clef Club, will soon return to Chicago. Last Saturday, the Dominant Club (of which Mrs. Cole was the first president) gave a luncheon in honor of Mrs. Cole.

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LEIPSIK, March 24, 1909.

The twenty-second and last Gewandhaus concert of the season, with Nikisch, at his post, has Handel's "Coronation Anthem," No. 1, and the Beethoven ninth symphony. The choral forces of the Gewandhaus are supplemented by members of the Lehrergesangsverein. The solo quartet includes Bella Alten, of Hamburg; Frau Paula Weinbaum, of Berlin; Emil Pinks, of Leipsic, and Alfred Kase of the Leipsic opera. As has been indicated in recent letters from this office, Nikisch is growing stronger every year in his readings of Beethoven. The Leipsic public shows itself fully aware of the value of this playing, never forgetting, however, that Nikisch is particularly called as an interpreter of Brahms and Tschaiakowsky. The great things he accomplishes with works of other modern composers are taken as a matter of course.

On the occasion of the fiftieth birthday anniversary of Professor Arno Hilf, of Leipsic Conservatory, pupils of the distinguished violinist surprised him on March 14 by entertaining him in his own home. They came as a troupe of gypsies who fiddled, danced and played theater pieces for him. By midnight they had succeeded in coaxing him to play. The Bach chaconne, the Paganini "Nel cor piu mesta," Bazzini's "Rondo des lutins" for violin alone, the Mendelssohn concerto and the first movement of the Brahms concerto, with the artist's own cadenza, were heard before the strings gave out. There is that which is so perfect in the whole mechanism of Hilf's left hand as to place it in a class alone. It was a rare treat to hear him. Mrs. Carl Alves and her daughter, Elsa, took turns at singing lieder, and that was high art in every case. They and Professor Hilf were splendidly accompanied by Waldemar Alves, who is a gifted pupil of the professor. The company made fearful raids on the Hilf family larder.

The Leipsic publisher Rahter continues to arrange the house concerts, which he began some seasons ago for the purpose of bringing out entertaining music that might otherwise remain unknown. The concerts have been held in schools, conservatories and studios all over the continent, and some thousands of guests have been reached by invitation to these affairs. The annual "musical afternoon" for Leipsic was observed March 21 at the photographer Hoffert's studios. The program was aimed to be in light vein, under the motto "Heiter ist die Kunst." The compositions produced were Willy von Moellendorf's song,

"Der einzige Fehler," August Ennas' "Recension," Walter Meyrowitz's "Märzenwind," sung by George Marion of the Leipsic opera; Rudolf Tillmetz's romanza and burlesque for bassoon, played by Carl Schäfer of the Gewandhaus orchestra; Emil Kronke's "Confetti," op. 51 and two "valse allemandes" for piano solo, played by the composer, who is a piano pedagogue in Dresden; the "Verwandlung" and "Hütet euch" from the late Alfred Reisenauer's op. 12, for soprano, sung by Clara Zehme-Jansen; Otto Urbach's "Rumpelstilzchen" and Walter Rabl's "Sturmlied" for soprano, sung by Martha Rohland. Accompanists were Anna Fricke-Heinze, Max Wünsche and Arthur Smolian. Tea was served during the afternoon, and in the evening many of the guests reassembled for supper at the Central Theater Casino. It had been Mr. Rahter's plan to be in America this spring, but he will remain in Leipsic on account of the coming exposition of music publishers.

At the little city of Lausigk, twenty miles from Leipsic, there is a symphony orchestra under the leading of Reinhold Köcher, who is at once city music director for Lausigk and music director for the Hermannsbad, which is open to the public some months each year. The winter symphony season consists of four concerts with soloists. The city itself has only about twenty of the musicians resident there, but on symphony evenings twenty more are drawn from little neighbor cities in squadrons of from one to a half dozen. The twenty resident musicians live at the home of the director, and as they are principally very young players they are given daily rehearsals. The visiting musicians participate in but one general rehearsal, though they may learn parts in advance if they wish. The Leipsic correspondent of THE MUSICAL COURIER heard the last concert given in Lausigk. The program had Mendelssohn's overture, "Heim-kehr, aus der Fremde"; the first Beethoven symphony; Lassen's festival overture on a folk theme; the first movement of the Beethoven first piano concerto, played by Johanna Wiegand, of Lausigk; the "Glocken des heiligen Grals" from "Parsifal," and Johann Strauss' "Wiener Wald" waltzes. Köcher conducted his men in a quiet yet forceful way, leaving no doubt as to his intentions or his musical routine. It was sane and hearty playing, wherein the respective corps were in balance permitting everything to be heard. The occasion represented a debut for the young pianist. As she had not studied under any acknowledged instructor, her treatment of the piano in nowise represented modern procedure, yet there was a sound musical impulse in what she did and the public had a right to enjoy her playing as they actually did.

Pianist Wilhelm Backhaus has been in Leipsic for his annual recitals. There were two piano programs and an appearance with the Brussels string quartet. He participated in a rendition of the Brahms quartet in G minor. His first recital brought the chromatic fantasia, the Beethoven "Moonlight" and "Appassionata" sonatas, the Brahms-Paganini variations and eleven Chopin pieces, including six etudes. The second recital had the Bach E flat prelude and fugue, the Mozart C minor fantasia, the Beethoven "Hammer Klavier" sonata, op. 106, three Chopin pieces, the first two parts of Schumann's "Kreisleriana" and the Paganini-Liszt "Campanella." The artists playing of the

Brahms-Paganini variations was one of the prime frolics of the season. Here seems to exist a legitimate need for extreme technical facility and the ease with which Backhaus played the work has only been approached by Ignaz Friedmann, who played two years ago. Backhaus is a much better musician in fact, is one of the most satisfying exponents of the classics of Bach, Mozart and Beethoven. His playing in chamber music was less satisfying because of the rare error of hardly coming strongly enough into the proceedings. He was received with almost record breaking enthusiasm after the two recitals.

The second piano recital by Simeon Maykapar, now resident in Leipsic, had the Bach C sharp minor prelude and fugue, the Schubert A minor sonata, op. 42, pieces by Schumann and Chopin, also a group of works by Russian composers, including himself, Liadow, Borodine and Tschaiakowsky. His own pieces were the C minor and F minor preludes from op. 3, an "Albumblatt" and "Liliputanermarsch" from his eight miniatures, op. 4. The compositions were on the same relative plane as the piano playing—all showing agreeable talent carried out in agreeable workmanship and holding to conservative school. The artist will play in London early in the autumn.

Recent song recitals have included one by soprano Otti Hey, who had the solo assistance of Mr. and Mrs. Josef Pembaur, Jr., in a very beautiful rendition of the Brahms-Haydn "St. Anthony" variations for two pianos. Pembaur accompanied in the fourteen songs by Arnold Mendelssohn, Max Reger, Herman Roth and Hugo Wolf. There were many excellencies in vocalism combined with faults that nearly overbalanced, principally a harsh tone and forcing. The three songs by Herman Roth thus made a composer debut for this critic on the Leipsic "Volkszeitung." They show talent. Bogea Ouminoff had the assistance of pianist composer Mary Wurm. He sang from Stradella, Giordani, Caldara, Schubert, Schumann, Brahms, Montsigny and Dvorak, besides French folk songs. He could not be heard for this report but he left a most favorable impression among good musicians. Besides the works of other women composers, the pianist played her own prelude and fugue, scherzo and gavotte mignonne. The Italian soprano Ida Isori, of Florence, had the assistance of composer Paolo Litta, of Florence, and violinist Melanie Michaelis, of Munich. The vocal works were by Bellini ("Norma" recitative and adagio), Pergolesi, Monteverde and Gluck. It mattered little what compositions were given the singing was bad. It showed much tremolo and thin and shrill tones. The violinist helped the composer present his four movement "poem" for violin and piano, entitled "Il lago d'amore," also Vincert d'Indy's sonata op. 59. The violin suite presented very much enjoyable music which had no great originality, however. The young violinist played in beautiful school and fully animated manner, so that hers was the most enjoyable work of the evening.

Interesting violinist appearances of the last weeks were those of the Frenchman, Lucien Durosor, and the Hungarian woman, Palma von Paszthory. Durosor's playing had the earmarks of a lifelong orchestral player, nevertheless he got deeply into the spirit of the Bach A minor solo sonata. He also played the Viotti A minor and Saint-Saëns B minor concertos, a romanza by Alfred Bruneau and the

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Wieniawski scherzo-tarantelle. In most of these works the tempos were taken much faster than are usually heard in Germany. Miss von Paszthory had the assistance of Max Reger in the Bach B minor, Beethoven E flat major and Brahms G minor sonatas. She also played the first of the seven solo sonatas from Reger's op. 91. The artist's treatment of the instrument came near lacking in grace, yet she played in tune and proved her strong, thoroughly musical head. The concert was greatly enjoyed by all those who came. Reger is a great master in this kind of playing, just as he is a great master musician in about everything he undertakes.

One of the curious concerts of the season was that by Richard Grünwald of Buda Pesth. He played zither and the bow melodeon. The latter instrument is about like a large violin fastened firmly to a table, and the artist played the Mendelssohn concerto and the Sarasate "Faust" fantasia on it. The chief value was that of novelty. The zither compositions included the artist's own three movement concerto requiring but ten minutes to play, also a concerto by Josef Haustein. The Grünwald concerto had march material, some rhapsodical episodes for an andante, and some honest contrapuntal leading of voices in the finale. That was about the scope of the non-classical concertos given in the first years of the Gewandhaus, in the last two decades of the 18th century. EUGENE E. SIMPSON.

Eleanor McLellan's Pupil.

Charles Kitchell, the tenor, one of Eleanor McLellan's many professional pupils, is coming to the front, and all who have heard this fine young artist predict a bright future for him. Since studying with Miss McLellan, his progress has been most marked. Miss McLellan is one of those rare teachers who accomplishes results from the first lesson. She has a clear understanding of vocal technique, and as so many failures have become successes after studying with her, it is natural for those in doubt to go to her for advice.

Mr. Kitchell's voice is one of unusual beauty and range. He sings from low G to D in alt with ease and purity of tone. All pupils hailing from the McLellan studios have no difficulty in singing all vowel sounds in the upper register of the voice. Mr. Kitchell is a shining example of this correct and beautiful tone production. His repertory contains all the standard oratorios, operas and a wide range of French, German, Italian and English songs. The young tenor has been engaged for the forthcoming tour of the Boston Festival Orchestra, and he will fill the following dates:

Monday, April 12.—Newburyport, Mass., "Cavalleria Rusticana" and "Walpurgis Night."

Tuesday, April 13.—Salem, Mass., "Cavalleria Rusticana."

Wednesday, April 14.—Taunton, Mass., "Aida."

Friday, April 16.—Brockton, Mass., "Cavalleria Rusticana."

Tuesday, April 18.—Lancaster, Pa., "Elijah."

Wednesday, April 21.—York, Pa., "Walpurgis Night."

Friday, April 23.—Harrisburg, Pa., "St. Paul."

Saturday, April 24.—Carlisle, Pa., "Messiah."

Monday, April 26.—Geneva, N. Y., "Elijah."

Tuesday, April 27.—Rochester, N. Y., "Golden Legend."

May 4.—Troy, N. Y.

Mr. Kitchell will also sing at the Albany (N. Y.) music festival.

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PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., April 10, 1909.

To balance the quietness in the concert halls on account of Holy Week, the Providence Opera House gave another treat in the form of a so called musical play—it is not an operetta—"The Beauty Spot." The music is by Reginald de Koven and sparkles with piquant and gracefully florid melody and the acting was remarkably good, the stage most of the time presenting a beautiful and animated picture, the costumes being very picturesque. No doubt there were some in the audience who were shocked at times, but "tis a consummation devoutly to be wished," that those whose modesty received a shock will have the good sense to keep their opinions to themselves. George J. McFarlane charmed the audience. He manages his voice with great taste and expression and has considerable flexibility. Marguerite Clark, who has the principal role, did not appear, but her understudy did excellently. Jefferson de Angelis' deficiency in his voice was covered by his good acting. The chorus bore evidence of very good vocal talent. This new work should become a good drawing card and should become very popular in New York, where the company is now going to open the season. Manager Wendelschaefer informed the correspondent of THE MUSICAL COURIER that he is negotiating for an opera season for a week in the near future. Good luck!

The Royal Vendes Artillery Regiment Band, of Sweden, by special permission of H. M. King Gustaf V on an American tour, gave a concert in Infantry Hall last Tuesday evening. The soloist was Hilme Matsson, soprano, of the Stockholm Opera House, and John Ekblad, conductor. Hilme Matsson, it is reported, will be one of the Metropolitan Opera House forces next season. She has a fine, strong soprano voice of great range, and that she will know how to sing operatic music was evident from her singing of her solos. She was very successful with the Swedish folksongs. The band played with brass or with stringed instruments and proved in both that it is one of the first class musical organizations of its kind. The American tour of this band is under the direction of Fred O. Renard, New York, and Dr. Victor Nilsson, Minneapolis.

The Lenten organ recitals are over and this class of concerts, which arouses usually a great deal of interest for the "free concertgoers," will be shelved for another year.

"Chopin, the Man and His Works," was the subject of the eighth lecture recital of Hans Schneider, Wednesday afternoon, at the Recital Hall of the Hans Schneider Piano School. As usual, Mr. Schneider was heard with intense interest by a large audience, which was composed prin-

cipally of ladies and of pupils of the institution. The lecture was illustrated on the piano by the playing of Chopin's works as polonaises, waltzes, preludes and etudes, by pupils of the school.

"The Listeners" closed their season Monday afternoon at the Churchill House with a musicale. Alice Gleason, violinist, of Boston, a pupil of Joachim; Alice Reese, contralto, of Boston, and Anne Gilbreth Cross, pianist, were the performing artists. The program was interesting and the performance was marked by many admirable features, so that the "Listeners" may be set down as having had a useful season behind them.

Richard Czerwonky, violinist, of Boston, will give another recital at Memorial Hall, April 15, under the management of Albert Steinert, the agent of the Steinway piano, and April 16, two singers of the Manhattan Grand Opera Company, Jeanne Gerville-Reaché, contralto, and Bertha Harmon, dramatic soprano, assisted by Andre Benoist, the pianist, will be heard.

MUSICAL NEW ORLEANS.

NEW ORLEANS, April 7, 1909.

Lena Little's song recital attracted one of the largest and most cultured audiences of the season. The splendid contralto displayed the same rich qualities of voice and art that have endeared her to the New Orleans public for many years. She sang in four languages, and in each revealed a diction that would be difficult to surpass. Her program included songs by Mozart, Brahms, Strauss, Fauré, Debussy and MacDowell. Miss Little received an ovation.

The third Philharmonic concert will have for its offering the Dresden Philharmonic Orchestra, with Schnitzer, Langendorff, Jomelli and Spalding as soloists. The date is May 1.

Oscar Severin Frank will be heard at a concert during the middle of April.

Stainer's "Crucifixion" will be sung at Trinity Church under the direction of Irene Wiggins-Campbell, the organist.

The Beethoven Quartet is in demand. The new organization will be heard several times this month, both at private residences and at large auditoriums.

HARRY B. LOEB.

Tinel's "Katharina" has been repeated six times at the Brussels Monnaie since its première there on February 27.

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DRESDEN BUREAU OF THE MUSICAL COURIER,
GEO. BARRIST, 2, March 27, 1909.

At the latest Symphony Concert a symphony by Franz Schmidt, of Vienna, was performed. It had won in the conservatory the Beethoven prize for composition. The work excited universal comment for its simplicity and unpretentiousness and for its fidelity to older forms—in short for its absence of any modern trend. The composer seems a most modest, even shy man, and these qualities are perhaps a little too manifest in his work, which is mainly built up on chorals and lyric themes, with a tendency to a prevailing monotone of sweetness. Schmidt evidently is strongly under the influence of Schubert and prefers harmonious euphony to the ultra modern cacophony of the present time. The work was well received and the composer was called out a number of times. Sapellnikoff played the Grieg concerto with fine technical smoothness and a decided poetic vein of his own decidedly manifest; but his tonal power was much too small for the opera house, and the effect was somewhat to belittle the grandeur of this masterpiece of Grieg.

Minnie Melville's concert called out a number of musicians and a rather large audience. Dresdener are now always expectant of great talent in the Berlin American to first becoming celebrated. Miss Melville could not have disappointed in her natural talent, or in her artistic conceptions, which were plainly in evidence. She, however, needs more preparation for the German lied—a more sustained legato, and she should give careful attention to German diction. Her voice, which is of a light quality and high range, is better adapted to coloratura and her interpretation of the "Shadow Song" from Meyerbeer's "Dinorah" was her best effort. Anton Hekking carried the audience by storm with his admirable performance of works of Boëllmann, Kauffmann, Saint-Saëns, and Popper.

As to other singers, we have had one or two of the greatest stars, like Gerhardt, and Koenen; then the concerts of Frau Freitag-Winckler, Elsa Möller Krigar, Maria Freund, and that singer of more than ordinary promise—Hella Rentsch-Sauer. As to Gerhardt, although a little worn for her second concert, she has this season been accounted above criticism—a songstress who with such an accompanist as Nikisch forms an artistic ensemble not heard more than once, or perhaps twice, in a lifetime. Koenen's voice has gained greatly in mellowness and that roundness and resonance which is a sine qua non for the concert hall; besides this, she has gained in warmth, and

her extraordinarily rich temperamental resources, which have always abounded, now carry everything before her, so that every song seems like a benefit conferred—like an almost divine favor—indeed, in respect to interpretation Koenen has scarcely her peer in the concert hall of today. She seems like a feminine Wüllner. Hella Rentsch-Sauer celebrated almost a triumph here. She, too, had an accompanist who greatly aided in her grand success—Erich J. Wolff, the famous song writer, the two forming another artistic ensemble not often heard. Frau Sauer has grown in many ways. Her voice has increased in power and is improved in quality, while her interpretations, especially of the Wolff and Strauss songs, revealed the real artist. Her great noblesse, the sweetness and charm of her person (not to speak of her exquisite gowns), all go toward contributing to the attractions she must possess for her hearers. Maria Freund seemed so entirely of the French school that were it not for her name, and the good interpretations of some songs of Brahms, she might be taken for entirely French. She has an excellent mezzo voice, which, however, is in no way adapted to coloratura work of any kind. On



BERNHARD STAVENHAGEN.
Taken at St. Petersburg, 1888.

the other hand it is refreshing to hear one of her temperament and what the Germans call "Rasse." Elsa Möller Krigar has a voice of rare quality, high range and great sweetness, whose strongest points are her coloratura and a beautiful pianissimo. She achieves more with songs of a lighter tonal demand, like that of Brahms' "Wie Melodien

zieht es mir." Having exceptionally good material to start with, she may become more convincing, with a deeper cultivation of heart and soul, in songs that call for greater depth and power. She was received with great applause and was exceedingly well accompanied by Clemens Braun. Frau Freitag Winckler's concert called out a large number of her old friends and admirers, who gave this much esteemed singer of former days and sought for teacher a warm welcome, while floral tributes and laurel wreaths were not wanting to complete her triumph. She was ably assisted by no less a personage than Paul Wiecke, who delivered some telling and impressive recitations of Goethe's poems. Frau Winckler sang songs of Van Eyken, Strauss, Felix Draeseke, Otto Urbach, Albert Fuchs, and Reinh. Becker.

This is the season when pupils' performances of every sort abound. Thus I have had the pleasure of listening to some very talented scholars from the Hochschule, like those of Orgeni, who sing like the finished artists we have come to expect from her excellent training; young pianists from such teachers as Rappoldi-Kahrer, Vetter, Urbach, Feigler; pupils of Petri, on the violin; of Wille, on the cello; of Gabler, on the clarinet, and pupils in song of Frau Söhle (very good), and Fr. Gasteyer. All these have commanded interested attention, because of their unusual technical accomplishment. The concerts have drawn crowded halls, and have excited universal and favorable comment. I believe I noticed some time ago the very successful debut of Fr. Scott, from Perth, another talented pupil of Orgeni, whose appearance as coloratura and lieder singer made quite a sensation and attracted large numbers from the American and English colonies in a special concert, when Emil Klingner, the pianist, and Concertmeister Rudolph Bärtich assisted. Prof. Mann, too, gave not so very long ago a highly successful pupils' concert, when his good work was well exemplified by some very promising singers. Professor Mann's work is everywhere highly recognized, and he frequently secures prominent engagements for his pupils. This concert did him still further honor. Prof. Mann, not long since, celebrated a jubilee of his teaching and professional activity, when press notices showed that he had appeared frequently as a concert or oratorio singer in almost every city of prominence in Germany.

A pupils' performance which excited much attention, especially in the English and American colonies, was that of H. M. Field, whose teaching brings about such excellent results as to justify many of his pupils in undertaking a professional career. Mr. Field is particularly fortunate in having secured pupils of serious character, willing and able to devote sufficient time and work in the attempt to reach perfection, thus reflecting credit upon themselves and upon their teacher as well. This performance was only another evidence not only of what good teaching can accomplish, but also of what those achieve who give proper time and practice.

Messrs. Armbruster and Sparks gave a most interesting recital for beginners, which for the time spent showed most excellent results.

Fr. Natalie von Ziegler gave a formal pupils' recital in the small hall of the Künstlerhaus. Her program showed much careful selection and thought, and the young pianists displayed great technical ability and serious teaching. Fr.

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von Ziegler is not only a pianist and a teacher but an all round musician, whose work is to be taken seriously. The program opened with the Goldberg variations of Bach.

Frau Pagenstecher de Sauset's new enterprise of preparing pupils for the dramatic stage seems to be succeeding; not only may pupils be prepared daily from her own private stage, but after sufficient study they have the additional opportunity offered them of performing in public, before a musical audience. Her various trials in the Künstlerhaus, and in Meinhold's Saal have shown what painstaking teaching she has expended, besides proving that her pupils have unusual talent. Her own son, pupil of Prof. Müller, pupils of Frl. Ottermann, of Frau Söhle, Prof. Mann, Frl. Alberti, are among those who are studying with her. The operas chosen have been "Figaro's Hochzeit," "Nachtlager von Granada," "Freischütz," "Faust," and "Fidelio," i. e., acts taken from these works. Large and interested audiences have attended. Also Frau Pagenstecher has been giving musical soirées of considerable importance. The Ladies' Quartet from Hamburg offered a treat quite above the common, and were lauded alike by the public and press. Frl. Anna Schöningh and Frau Hofschauspielerin Winds performed at the last one. Frau Winds recited with extraordinary power the poem of Wildenbruch, "Das Hexenlied," with musical accompaniment by Max Schillings, Frau Tangel Strik at the piano. Frl. Schöningh, with her well known power of interpretation, sang songs by Brahms, Weber, Mendelssohn, Taubert, and Kath. van Rennes.

At the last soirée of Aug. Ludwig we heard the text of his operetta, "Rauschgold," words written by himself, which is full of wit and pungent satire.

Frau Reuss-Belce and Frau Geheimrat Draeseke have held most interesting private soirées, when many of the élite of the musical world were present, and when Frau Reuss at the first mentioned sang the Jensen cyclus of "Dolorosa" with most telling effect, to which she added "Die Traurige Krönung" of Draeseke, which he had dedicated to her, and which (as he said) he had never before heard sung. A pupil of Prof. Reuss played a work for piano and violin by Gramman, with Fritz Schneider, a talented young violinist. Supper and animated conversation followed. Frau and Herr Reuss-Belce entertain with all that delightful tact, gentle sympathy and savoir faire which make each guest feel delightfully and wholly at home. Of the soirée of Draeseke and of the several salons of Roth I shall write later.

E. POTTER FRISSELL.

Professor Brode's recent orchestral concerts at Königsberg presented Schumann's E flat symphony, Mendelssohn's A major symphony, Dvorák's E major "Serenade," Weber's "Euryanthe" overture, Wolf's "Italian Serenade," Beethoven's "Egmont" overture, etc.

Florence Mulford Has a Season of Triumphs.

Florence Mulford, who was for four years one of the leading mezzo sopranos of the Metropolitan Opera House and who left the operatic stage for concert work, is having one of the most successful seasons in her career. Her engagements with such societies as the Boston Handel and Haydn Society, with which she sang in "Elijah"; the Milwaukee Musik Verein, with which she appeared in "Samson and Delilah"; the Tuesday Musical Club, of Akron, Ohio, where she sang in "Arminius"; the Orpheus Club, of Toledo, Ohio; the Canton Symphony Orchestra; the Syra-



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FLORENCE MULFORD.

cuse Liederkrantz, etc., have been a continuous series of triumphs.

April 12, Madame Mulford will begin her tour at Newburyport, Mass., with the Boston Festival Orchestra in the company of George Hamlin, tenor, and Gwilym Miles, baritone, where she will be heard in "Cavalleria Rusticana" and "Walpurgis Night." This program will be repeated the next night at Salem, and Wednesday, April 14, she will appear in Taunton in "Aida," the same work being repeated at Lynn the following night. At Brockton she will sing in "Cavalleria Rusticana" and "Walpurgis Night," April 16.

Her next appearance will be at Baltimore, where she

will sing in "Samson and Delilah," Monday, April 19. During that week she will be heard in "Elijah," at Lancaster, and "Walpurgis Night" and "Samson" at York, in Mendelssohn's "St. Paul," at Harrisburg, and in "The Messiah" at Carlisle.

The following week she will sing in "Elijah" at Geneva, N. Y.; Sullivan's "Golden Legend" at both Rochester and Ithaca, and will finish the week by singing in "Aida" twice, at Albany and at Ithaca.

The next week will begin for her at Albany, in Gade's "Crusaders," followed by Rossini's "Stabat Mater," at Torrington, Conn., following which will come the big festival at Springfield, Mass., at which Madame Mulford will appear in Gounod's "Faust," and in the "Beatitudes," by César Franck.

At the close of the festival tour Madame Mulford will sail for her annual trip to Europe, making her headquarters in Berlin, where she will be associated with Anita Rio and J. Armour Galloway. While in Berlin last year she studied daily with Mr. Galloway for several months.

It is quite possible that Madame Mulford will appear again in Berlin in opera before returning to America in the fall.

Wullner May Spend the Summer in the Northwest.

Dr. Ludwig Wullner, who will give his ninth New York recital in Carnegie Hall Saturday afternoon, April 17, it being his eighteenth New York appearance, will take a brief rest, and then leave the metropolis to fill return engagements in the Middle West. The tour will end in Milwaukee. After that he will travel direct to the Pacific Coast for an extended tour. It is reported that Dr. Wullner will spend the summer in the Northwest. His program for Saturday was published in a previous issue of THE MUSICAL COURIER.

Madame Von Niessen-Stone Re-engaged for the Metropolitan.

Matja von Niessen Stone, who is closing her first year with the Metropolitan Opera Company, has been re-engaged for next season.

Heinrich Meyn's Second Recital, April 20.

Heinrich Meyn, the baritone, will give his second New York recital for this season at Mendelssohn Hall, Tuesday evening, April 20. The singer will have the assistance of E. Romaine Simmons at the piano.

The manager of the Manhattan Opera House announces that the opera house in Brooklyn, which he has been planning for some time, will probably be built at South Portland avenue and Hanson place. An offer has been made by the manager for property at this corner belonging to the Hanson Place Baptist Church.

The Berlin concert singer, Koenekke, has been engaged for the Dresden Opera.

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The art of music has become such an essential factor in modern civilization, because of its refining and esthetic influence, that we realize of what importance it is to the Jew to know the contributions he may have made to this noblest of all arts. The history of the Jew in music may be divided into: First, his attitude and position as a nation; second, the place which he holds in the musical world of today.

The former is of value chiefly because it belongs to history, not for any documentary evidence it may have furnished, or any direct bearing it may have upon the modern art.

Our sole source of the history of Jewish music is the Bible. All through the Scriptures, as we trace the story of the Hebrews from the beginning of the downfall of the nation, we find that they gave to music pre-eminence in the arts. Mosaic law utterly prohibited sculpture and painting—"Thou shalt not make unto thee any graven image or likeness" forming the basis of the prohibition. The law was especially rigid in this respect, because all other nations were addicted to idolatry. The first mention of music in the Bible is where Jubal, the sixth descendant of Cain, is spoken of as "the father of such as handle the harp and organ." This implies the previous existence of vocal music, even at that early date. The instruments referred to were no doubt invented to support the voice and to give more force to musical sound. The "harp" alluded to was probably modeled after the lyre used in Egypt, where the Jews dwelt so long in bondage. The "organ" could have been merely a very simple instrument of reeds. Modern translators, in interpreting this passage, employ the names of modern instruments. The French, for instance, use the term "le violon." The instruments used by the Jews were the harp, flute, cithar, tabret, cymbal, pipe and psaltery. Their music, owing to the fact that these were mostly wind and percussion instruments, could not have been especially melodious. Still, the rhythmic element predominated, as it does among many Oriental nations of today.

Music was employed in all Jewish religious rites, and upon all festive occasions. Thus the emotional temperament and religious feeling of the Jew found a means of expression through this particular art.

As early as 1491 B. C. the first hymn or psalm to God is mentioned, that of Moses after the passage of the Red Sea, and upon the same occasion Miriam "took a timbrel and danced and sang to God." Other women, inspired in

a like manner, were the daughters of Jephthah and Deborah. No more beautiful poetry is in existence than the psalms of David, and these were sung or chanted, accompanied by the harp or lyre.

During the reigns of David and Solomon, when the nation's glory was at its height, music became a great national art, and assumed a more dignified character. One writer says: "In no ancient state was music the subject of such loftiness of aim and purity of treatment as in the Hebrew." Both secular and sacred music were more than ever encouraged, and the Temple services became splendid and imposing. An idea of the sacred festal hymns may be obtained from Mendelssohn's choruses in "Athalia," accompanied by harp and trumpet, though they are, of course, idealized. Marked musical effects were produced in the ceremonies by the use of a large number of singers, consisting of soloists, and male and female choruses. Josephus states that a special tribe of many thousands was set aside for musicians.

It is claimed that traces of the Temple services have survived in the music known as Gregorian chants. According to Biblical tradition, the union of music and prophecy was common. There was a school of prophets, which may also have been a school of music, for it was frequently mentioned that the prophets either accompanied themselves with instruments or had others assist them in their duties. In some parts of the Bible the word "prophet" seems to mean little more than "poet"—one who sang verses to the sound of an instrument.

As far as notation was concerned there is little known. An authority says "that the points of the Hebrew language were at first musical characters, and they still serve two purposes: in reading the prophets, they merely mark accentuation, but in singing them they regulate the melody, not only as to long and short, but high and low notes."

In the musical services used in the synagogues in some parts of Europe today there are indications of very ancient musical forms, but these, of course, are traditional. The mass of music used, however, has no extraordinary value. Occasionally through the centuries an addition is made to the collection, sometimes "a gem of purest ray serene"—as the "Kol Nidrei." This noble chant is said to have been written by a Marano during the time of bitterest persecution and trial.

With the downfall of the Jews as a nation, Jewish national music has ceased to exist—but the same characteristics which revealed themselves in ancient times in a noble singing of the Lord's praises, in the rejoicing of the nation in triumph and sorrowing in despair find expression in

the Jew of today. In these later days he sings with the voice of whatever country may be his adopted one, but he retains an individual something which binds him to his fellow Jew in a universal brotherhood.

Considering that modern music is an art of comparatively recent growth—probably not more than four hundred years old—and that the Jews, until the last one hundred years, have been at the lowest stage of social repression, it is remarkable, in reviewing musical history, to find Jewish names of any prominence at all—the more so, a long list of really great composers and virtuosi. When it is stated that even during the eighteenth century only a very limited number of Jews were permitted to live in large cities abroad, that they were unmercifully taxed for the smallest privileges; that they were not allowed to follow any liberal professions, except medicine and mathematics, it can readily be seen that Jewish musical ability, however abundant, could not easily develop. No matter what talent might be in evidence, it could grow and flourish only with proper training.

The Jew's very existence through these centuries is a marvel—how much more wonderful his success in those arts supposed to be the result of contentment and prosperity.

During the past century the Jews have included in their ranks many of the most gifted creators and interpreters of music that have ever lived. It is true that some of the great musicians have found it necessary, in order to succeed, or even to further artistic careers, to abandon their faith, but that does not relegate their genius to other than Jewish ranks, because in their compositions it is the sorrow of the Jew which cries out for utterance, the poetry of Jew which flows in rhythmic line, and speaks in pathetic or exultant strain.

It would be well to give the names of some Jewish composers were known to the world as great musicians, as evidence is more convincing than surmise. The name of Felix Mendelssohn is that of the "best modern representative of sound, progressive musical culture." With him stand in foremost rank Giacomo Meyerbeer, Jacques Halévy, Jacques Offenbach, Bizet—all great in operatic composition; Max Bruch, J. Moscheles, Karl Goldmark, Ferd. David, Sir Arthur Sullivan, Johann Strauss, and, among minor composers of great merit, F. H. Cowen, J. A. Josephson, Hauser, Gottschalk, Hiller, Emile Jonas, Alkan, Sir Julius Benedict, Cohen, Charles K. Salaman and Jadassohn.

There are many who, besides being composers of note, achieved renown as instrumentalists, such as Wieniawski, that master of violinists; Moszkowski, and the unsurpassed Anton Rubinstein, the giant among pianists of all times. It is said that the three greatest pianists the century has produced are Rubinstein, Tausig, Liszt—the first and second both Jews. The name of Joachim has stood for a generation as that of a great musical pedagogue and violinist.

The number of great Jewish composers in proportion to the number of Jews is very large, but when truly great artists are enumerated their name is legion. Who shall

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say that performers do not leave an impression on music? After all, no composition, however great, could be perpetuated without its proper interpretation. It is a well known fact that Bach's music lay almost in oblivion—certainly unhonored—for a century before Mendelssohn's time. "It remained for a Jew to bring to the world the great Christian 'Passion Play.'" And in like manner, the greatest of all violin concertos—the Beethoven—was unappreciated until Joachim gave it new life, perhaps seventy-five years after its creation.

It is mainly through virtuosi that musical culture (the education of the people at large) is accomplished. A word is even necessary here in regard to the position which the Jew holds as student and teacher. Were it not for the number of Jews enrolled in our conservatories we would not have so many Jewish names among the great ones. There is a large proportion of Jews in the conservatories abroad and in America, and the list of pedagogues is a lengthy one. Orchestras are filled with Jews, conductors are more than well represented, and as soloists they are pre-eminent.

Musical literature of the present day fairly teems with Jewish names, to confound those who endeavor to show the contrary. Madison Peters in his "Justice to the Jew" says "that when Wagner produced an opera to show the Teutonic superiority over the Jews he was dumbfounded when on the first night of the performance all the first violins were in the hands of Jews."

The Jew excels as an interpreter. It is because he feels so deeply himself that he is adept in portraying the sentiments of others; it is because he must express with an outward voice that which clamors for expression from within. When he is glad he rejoices with all his soul, and when he is sorrowful he sounds the depths of woe. These characteristics of the Jewish temperament make him peculiarly fitted to express the moods of others.

To mention the names of Joseffy, Vladimir de Pachmann, Josef Hofmann, Moriz Rosenthal, Godowsky, Gabrilowitsch, Bauer, Bloomfield Zeisler, Mark Hambourg, Philip and Xaver Scharwenka, Germaine Schnitzer, Augusta Cottlow, Alfred Grunfeld, among pianists; David Popper, Louis Blumenberg and Hans Kronold, among cellists, and Fritz Kreisler, Leopold Auer, Arthur Hartmann, Petschnikoff, Lichtenberg, Hubermann, Boris Hambourg, Willy Hess, Mischa Elman, Zimbalist, Brodsky, Arnold Rosé and Flesch, among violinists, will be to give names foremost in the list of great modern soloists. Among the best of musical leaders are Gericke, Mahler, Damrosch, Carl Wolfsohn, Alfred Hertz, Henschel, Aaronson, Rosewald and Wetzler, while among singers stand the great Pauline Lucca, Braham and Pasta, of other generations, and Lilli Lehmann, Lina Abarbanel, Rosa Olitzka, Josephine Jacoby and Bella Altin, of our own time.

Even our "Queen of Song," Melba, is known to be of Jewish descent.

In continuing this list of Jews great in music, a word of praise is due those impresarios who, musicians themselves, have contributed largely to cultivating the taste of the public. In speaking of Strakosch, Daniel Mayer, Henry Wolfsohn, Maurice Grau, Hammerstein, Wolf and Conried, we must acknowledge that they also are makers of musical history.

This survey of the Jew's part in the history of music shows it to have been one of glorious distinction. His generous contributions to the art during the past century make it reasonable to expect that with the more liberal spirit of future generations he will produce more liberally. Only give him the opportunity!

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YOUNGSTOWN AND VICINITY.

YOUNGSTOWN, Ohio, April 7, 1909.

Among the musical events booked for the near future in Youngstown is the charity concert to be given for the benefit of the Florence Crittenton Home on Easter Monday by the Western Reserve Glee Club of Cleveland. The concert and entertainment will be given at the Trinity M. E. Church, and judging from the local interest being taken in the affair it will be artistically and financially successful.

"The Hallelujah" chorus from Handel's "Messiah" will be sung by the vested boy choir at St. John's Episcopal Church, Easter Sunday. Robert W. Forcier is the organist and choirmaster.

Mr. and Mrs. Sheldon Jacobs gave a concert in the Poland Presbyterian Church on Tuesday evening. Both are talented singers and are well known in Youngstown. A large audience was present.

I. J. Miller, New Castle's leading tenor singer, has joined the choir of the First Presbyterian Church at Sharon, Pa., taking the position left vacant by the sickness of Dr. W. B. Isenberg. Mr. Miller has been a member of the First Presbyterian Church choir in New Castle. The singer may shortly move to Sharon, there to reside permanently.

It is rumored that a change in the directorship of the American Glee Club of Youngstown may soon be made. The rumor is that D. Rhys Ford, formerly conductor of the club will be requested again to take up the work and relieve Prower Symon, who recently took the position. Negotiations are pending, it is said, and the change apparently is imminent.

Norman Branner, a well known Youngstown violinist, has gone to Cleveland for the purpose of studying with John Beck, the orchestral conductor.

Special features of the concert to be given by the Male Choir Scandia in Excelsior Parlors, Youngstown, April 10, will be the soloists Josiah Guttridge, basso; Mrs. Charles Weick, contralto; Otto Lindberg, cornetist, and Hannah Hagstrom, pianist.

Sunday evening the American Glee Club of Youngstown sang at the Westminster Presbyterian Church under the direction of Prower Symon. The numbers given by the club were Kremor's "Prayer of Thanksgiving"; Beethoven's "Worship of God in Nature," and the "Hallelujah" chorus from "The Messiah."

Claude Debussy's "The Blessed Damsel" was one of the principal choruses sung at the fifth concert of the Ladies' Chorus of Canton, on Wednesday evening at the

First U. B. Church, Canton. Mrs. George H. Clark, mezzo soprano; Sarah Lavin, soprano; Henri Weiler, violinist, and Helen Root, pianist, were the soloists. Miss Lavin conducted. The program was highly commendable and received many marks of appreciation from the large audience present.

Lynn B. Dana, of Dana Conservatory, Warren, was the soloist at the final meeting of the Tourist Club, of Youngstown, which was held at the suburban home of Mr. and Mrs. W. J. Williams, Friday evening.

Professor J. O. Manville, of Warren, is to teach one day per week at the Technical High School, Cleveland, under a voice contract signed between Professor Manville and Superintendent W. H. Elson, of Cleveland. Professor Manville expects to leave Warren next year and will decline to accept again the position of public school supervisor of music at Warren and Ravenna, which position he has held for the past six years.

Lester Busch, the baritone, was a soloist at an open meeting given by the Youngstown Elks Wednesday evening. A large and appreciative audience was present. Mr. Busch sang "Brown October Ale" from De Koven's "Robin Hood" and the "Hamlet Drinking Song."

A recital was given by John Colville Dickson's pupils at the Emmanuel Baptist Church, New Castle, Wednesday evening. Those participating were Birdie Hartman, Beatrice Reese, Blodwen Jenkins, Mary Harvard, Alice Reese, Sara Jones, Mrs. H. B. McAdam, James Rodgers, H. M. Roy, David Lewis, William P. Davis and Thomas Richards.

Washington and Jefferson College glee clubs appeared at Sharon in the First Baptist Church, Thursday evening, under the auspices of the senior class of the High School. Frank Whitehead, one of the Sharon members of the clubs, was entertained by friends after the concert.

Liza Lehmann's "The Golden Threshold" will soon be presented in Warren by a Quartet comprising Mrs. C. H. Yahring, of Youngstown, soprano; Mrs. Clarence Dietz, contralto; J. Olney Manville, tenor, and Charles Asmus, basso, Warren. Mrs. D. E. Hoover is to be the accompanist.

Mrs. I. T. Daniels, of Canton, was the soprano soloist in a production of Gaul's "Holy City," at Massillon, Monday evening. Mrs. Daniels was highly complimented by the critics of the Massillon and Canton newspapers.

The German Stock Company, of Cincinnati, which has been on tour for the past few weeks, will present Mil-



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Joecker's comic opera, "Ein Blitzmaedel" at the Park Theater, Youngstown, Wednesday evening, April 14, with Elise Kramm, of the Thalia Theater, Hamburg, Germany, as the guest.

Thursday, Martha Dana entertained the members of the Musical Club, at Warren. Several members contributed to an informal musical program.

Friday evening at the West Side School auditorium, Youngstown, the Boys' Band gave a concert under the direction of E. G. Cowden. Mildred McDonald, Kenneth Hogg and Walter Davis were the soloists. A large audience was present.

Dr. John Emery, secretary of the Handel Oratorio Society, of New Castle, has been invited by R. E. Johnston, the manager, to participate in a reception and dinner at the Cafe Martin, New York, April 8. The occasion is a reception given in honor of Herr Willy Olson and Victor L. Clark, conductors of the Dresden Philharmonic Orchestra, which will play for the New Castle Society during the May festival, May 13 and 14.

Josephine Au Rentz, soprano, and Edith Harris Scott, contralto, of Pittsburgh, are to be soloists at the production of the "Rose Maiden" to be given by the Schubert Club at the Park Theater, Youngstown, May 6.

Rehearsals are being held continuously by the Handel Oratorio Society, New Castle, for the purpose of obtaining the best results in the production of the oratorios "Elijah" and "The Messiah" during the May festival.

L. C. BUSCH.

Götzl's "Zierpuppe" met with favor in Stuttgart.

Schumann-Heink's Vienna song recital had to be postponed on account of the singer's indisposition.

Subscribers to all the performances at the Metropolitan Opera House next season will receive only 15 per cent. from the regular price in place of the 20 previously allowed, although one more night has been added to the list. This is Saturday, which has never before been a subscription night.

Vernon Stiles, the American tenor, has made an appearance at the Imperial Opera, in Vienna, after having served an apprenticeship on several smaller stages. He was warmly praised by the critics. He was first heard in "Madama Butterfly."

The Vienna Philharmonic Orchestra has not produced a Mahler symphony since that composer left the Austrian capital. This neglect is regarded by the Viennese public as a needless lack of tact. Ferdinand Löwe's Orchestra played Mahler's fifth symphony, and the Tonkünstler Orchestra (under Nedbal) did the fourth.



Music washes away from the soul the dust of every day life.

—Auerbach.

E. D. ALLINGTON, a violin teacher located at Freeport (Ill.), has adopted a rather novel method to inspire his pupils to practise. Mr. Allington endeavors to find out first what kind of music his pupils like best, and having learned this, he makes scores for the young folks, and the scheme works like magic. The little boys and girls not only practise the same, but enjoy it. Both Mr. Allington's father and grandfather were musicians and teachers of music. Mr. Allington is the only teacher of music in Freeport who has a downtown studio, and this is handsomely appointed with Mission furniture and some attractive musical prints.

LAWRENCE W. ROBBINS, organist of Second Church of Christ, Scientist, in Kansas City (Mo.), numbers among his pupils some of the best pianists and organists in the West. He was born in the city where he resides, and has made a reputation. He played the piano in public successfully when only thirteen years old, and at that time was regarded as a prodigy. Later on he studied organ under Clarence Eddy, in Chicago, and afterward in Berlin, Germany, with the best musicians there. His music rooms are located in the Studio Building, corner Ninth and Locust streets.

JOHN HARGREAVES, of Sault Ste. Marie, Ontario, Can., is an Englishman, who has resided in Canada for the past four years. He is a choirmaster, and has splendid credentials. Choirs under Mr. Hargreaves' direction have won prizes at the Music Festivals in England, under the following adjudicators: Sir Alexander Mackenzie, Dr. McKnight, Sir Edward Elgar, Dr. Coward and Sir Frederick Bridge. Mr. Hargreaves holds a certificate for solo singing at Trinity College, London, England. At present he is engaged as organist and choirmaster at St. Andrew's Presbyterian Church, Sault Ste. Marie. He is musical director of the public schools there, and is very much interested in vocal culture.

FLAVIA DAVIS PORTER, organist and member of the faculty of the Pennsylvania College of Music, at Meadville

(Pa.), has studied various branches of music with Albert Ross Parsons, Dr. H. R. Palmer, both of New York, and also advanced harmony with Edgar A. Robbins, author of "The American Method." Later Mrs. Porter studied pipe organ with Kate S. Chittenden, now connected with the American Institute of Applied Music in West Fifty-ninth street, New York City. She has had other masters, all of them of high repute. Mrs. Porter has a three manual organ in her private studio, which room is large enough to be used as a recital hall, and it is here that her pupils' attractive recitals are given. Mary R. Pinney, organist of First Church of Christ, Scientist, New York City, is one of Mrs. Porter's pupils. Another pupil is Myrta Porter, who has charge of the organ department of Beaver College, Beaver, Pa.

SARA PEAKE, one of the recognized teachers of music in Bangor (Me.), recently presented Helen Dyer Paine, soprano, and Floyd M. Baxter, tenor, in a joint recital. Mrs. Neil Newman accompanied for these two young singers. The program was made up of songs and arias from the works of Ardit, Wagner, Verdi, Rubinstein, Bohm, Hyde, Salter, Osgood, Schumann, Whelpley, Rummel, Lang, Neidlinger, Fox, Stern and Gounod.

LOTTIE ROBBINS, a well schooled pianist and teacher, whose studio residence is at 1006 Washington street, Wilmington (Del.), received her education at the Female College, Elmira (N. Y.), and at the Conservatory of Music, in Ithaca (N. Y.), and under A. K. Virgil, of New York City. Miss Robbins, when a young girl, won the scholarship which enabled her to study three years at the Ithaca Conservatory, from which she was graduated in 1900. Her teachers in piano there were Mrs. Emerson and Sophie Fernow. The following year, Miss Robbins took a special teacher's course in the Virgil Clavier Method with Mr. Virgil, and afterward she had charge of the Virgil Clavier Method at the Ithaca Conservatory. Miss Robbins writes that she believes in the principles involved in this method when properly taught and applied, although she does not use the method exclusively in her teaching. As a concert pianist and also as an accompanist, this talented young woman has had excellent success. She has a large and interesting class of pupils.

IDA HJERLEID SHELLEY, the pianist, now established in Stockton (Cal.), has a most attractive studio in the Yosemite Theater Building. As many of the readers of THE MUSICAL COURIER, especially in New York, will recall, Miss Shelley is a pupil of Barth. Miss Shelley's pupils' recitals are on a high plane artistically. Last month, she presented her pupil, Mary Amelia Fuller, assisted by another pupil, Eda Simon. The program included the Godard waltz in B flat major for two pianos, and the Czerny etude, op. 299, No. 24, which has a second piano part. Another concerted number was the "Serenade," by Loewe for two pianos.

MRS. G. P. GRIMSLEY, who was formerly in charge of the Vocal Department at Washburn College, Topeka, Kan., has been teaching privately at Morgantown, W. Va. Mrs.

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Grimsley has been planning to locate in Martinsburg in the same State, where she will continue her work. She has been fairly successful, and has most of her time filled with earnest and enthusiastic pupils. Mrs. Grimsley studied at the Iowa College, in Grinnell, Ia., and at the State University, at Lincoln, Neb. She has also studied with Edmund J. Myer, formerly, of New York and now located in the State of Washington.

WILLIAM L. DAVIS, who is the violinist of the Davis Concert Company, now travelling in the West, studied first under John D. Martin, of Battle Creek, Mich., and afterward he entered the Chicago Musical College. Other members of the company are Lola E. Linticum, a reader, who is a graduate of the Columbia School of Expression (Chicago); Hazel Kirk Wertz, a mezzo soprano, who has sung with success at some of the largest Chautauquas in the country, and Andrew R. Davis, harpist, who is a pupil of Walfried Singer, of the Theodore Thomas Orchestra, Chicago.

THE organ recitals given during Lent at Gethsemane Cathedral in Fargo, N. Dak., by George Edwards, attracted large congregations of serious and devoted music lovers and worshippers. Mr. Edwards has been highly praised by resident critics for his performance of the Bach preludes and fugues, and other great compositions written for the organ. Mr. Edwards has also been commended for his patriotism. His recent programs have included numbers by MacDowell and other American composers.

MINNIE DERBY, a brilliant young pianist, of Richmond, Va., studied three years with Frederick Evans at the Cincinnati Conservatory of Music. Besides her American training, Miss Derby studied in Berlin with Martin Krause and in Germany and Italy with Katherine Ruth Heyman. The musicians and music critics of Richmond have been most lavish in uttering praises about Miss Derby's playing. She is booked for a tour of recitals in the South this spring.

EDWIN HALL PIERCE, teacher of piano, harmony, composition and violin, has been located in Auburn, N. Y., since 1907. He gives lecture recitals which are of genuine interest. Mr. Pierce is a graduate of the Leipzig Conservatory, Germany. Previous to his studies abroad he was a pupil of I. V. Flagler in piano and organ, and afterward of H. Appy, of Rochester, and S. E. Jacobson, of Chicago, in violin playing. He has held positions in the musical departments of Ripon College (Wisconsin), Wooster University (Ohio), and Illinois State University, also as a viola player in the Buffalo Symphony Orchestra. During the last five years before removing to Auburn, N. Y., he was in charge of a conservatory of music in Holyoke, Mass., and was employed as a musical expert in the laboratory of Dr. Thaddeus Cahill, the inventor.

THE two piano recitals this season at the University of Arkansas, Fayetteville, Ark., by the pupils of Henry Doughtey Tovey, once again emphasized the high musical standards of our Western schools. These programs are worthy of Berlin, Paris or New York. At the last recital Wednesday evening, March 24, the vocal pupils of Mrs. Willie Vandeventer Crockett, and the dramatic pupils of Mrs. Mary Cummings Bateman, assisted. The numbers were from the works of Schuett, Decevee, Massenet, Hol-laender, Rubinstein and Saint-Saëns, and the players were Miss Miller, Miss Horton, Miss Barrett, Miss Willson, Mr. Norton, Miss Stuckey, and Miss Kilpatrick.

Richard Mandl's new symphonic poem, "Griselidis," had a successful première at Vienna.

CHARLES NORMAN GRANVILLE AND SOME OF HIS PUPILS.

Charles Norman Granville will begin his sixth year in New York by signing another two years' lease on the handsome residence, 257 West One Hundredth street, where this gifted singer and teacher conducts his studio. "Nothing succeeds like success" is one of several optimistic proverbs that may be applied to Mr. Granville. The success of this baritone and teacher is not one of those sudden flashes that come up in a night, only to expire in the morning. His achievements are the result of education and accomplishments, combined with determination and persistent application. Such a master must be a constant source of inspiration to his pupils.

As intimated, Mr. Granville came to New York from Detroit, Mich., six years ago. When he arrived in New York he had little more than a respectable wardrobe, a well placed baritone voice and a hopeful nature. He had some struggles; all newcomers to New York have them. But it was not long before he secured a fairly good choir position, and then an occasional concert engagement. While Mr. Granville had studied with some of the leading teachers in the country, he worked out some vocal problems during his summer vacations, and like every thoughtful and studious artist, he made some discoveries that proved of incalculable assistance in making him a stronger artist and a more skillful teacher. (Mr. Granville had a term of "coaching" under Hermann Klein.)

The annual concerts by Mr. Granville and his advanced pupils prove that he has a remarkable number of bona fide students, some of whom may be ranked with artists of national fame, so far as their beautiful and finished singing is concerned. It is only a matter of time when more will be heard from some of the Granville professional pupils. Among those who are rapidly coming to the front are Elsa Harris, soprano, formerly with the Conried Opera School at the Metropolitan Opera House. Miss Harris has been much praised for her voice and method. She is now singing in one of the Hebrew synagogues, and has been engaged to appear as soloist at some concerts with Créatore this spring.

Helen M. Summers, possessor of a rich contralto voice, is a soloist in the choir of the Westminster Presbyterian Church at Bloomfield, N. J. She, too, is going to make a name for herself in concert. Louise Scherhey, contralto, is already distinguished as a concert artist of admirable qualities. She receives one of the highest salaries paid a choir singer in this country from the Munn Avenue Presbyterian Church, in East Orange, N. J., a church renowned throughout the Garden State for its music and wealth. Madame Scherhey has sung for three years as soloist in the Munn Avenue Church, and she has been re-engaged for another year. Her voice has a remarkable range, and under Mr. Granville's intelligent guidance has become richer and more flexible. Madame Scherhey's beautiful voice is frequently heard at Temple Emmanuel-El on Fifth avenue, where she sings as substitute for Janet Spencer when that artist is making tours. As a lieder singer and in oratorio Madame Scherhey has also won much admiration, particularly among the German clubs. Ethel Scott Lockwood, soprano, has made herself, and, incidentally, her teacher, more popular in society by her lovely voice, which has been finely trained by Mr. Granville. Miss Lockwood is a society girl, but she has studied singing thoroughly, and hence will never regret the time she has devoted to her art. R. Norman Jolliffe, baritone, is another bright star in the galaxy of Granville singers. He is a Toronto man, but by this time has become a good New Yorker, and from here will be engaged for many concerts. To begin with, Mr. Jolliffe has just been appointed precentor of the Church of the Puritans, New York, and his engagements this week

included the performance of "The Redemption" at the Westminster Presbyterian Church, in Elizabeth, N. J. (Tuesday, April 13). Last week Mr. Jolliffe was a soloist at the production of Maunder's oratorio, "From Olivet to Calvary," at Grace Episcopal Church, in Elizabeth, and Stainer's "Crucifixion" on Palm Sunday at St. Andrew's Church, New York. Elizabeth Louise Hanan, soprano, is still another Granville artist who is to be heard in concert this spring. Miss Hanan is a soloist at the Alexander Avenue Baptist Church, in the Bronx. Among the concerts already booked for Miss Hanan is a series with Créatore's Band.

Mr. Granville is proud of the fact that he is purely an American product. He has made several trips to Europe, but these have been purely for recreation. His education was begun and finished in the United States. The singer's warmth of temperament is due undoubtedly to his Italian ancestry, for Mr. Granville is a mixture of English and Italian. His appearance, too, suggests that some of his forbears belonged to the Latin race. Mr. Granville's voice is of noble quality and its range extends from low G to high B flat. Although engaged in training artists himself, he continues his concert work, and there is no reason why he should retire from the field, for he is still a young man, and then, singers of his caliber are none too numerous. Another very practical reason why he sings at concerts and gives recitals is because there is a steady demand for his services, especially from educational institutions, which value above all the purity of Mr. Granville's English diction. While he does not make a specialty of English, he does not treat that language like a stepsister by putting a few songs by native composers at the end of his programs. No, Mr. Granville, having discovered the rich beauty of our language, songs and arias in English always take a commanding place on his programs and on the programs of his pupils as well.

Sundays Mr. Granville officiates as musical director at the North Presbyterian Church, New York. During the season which is soon to close Mr. Granville has given song recitals at Cornell College, at Mount Vernon, Iowa; at the University of Iowa, in Iowa City; Beatrice, Neb.; Walton, N. Y.; Saugerties, N. Y.; Marion, Ohio; North East, Pa. He sang at concerts at the Waldorf-Astoria, Mendelssohn Hall (two concerts), Academy of Music (Créatore Band Concert), Deutsches Theater (Hermann Klein concert), at a special musical service in Paterson, N. J., and at three private musicales in New York. That is a fine record for an artist who devotes much of his time to teaching.

Mr. Granville sang at the special musical services at the Church of the Puritans, Holy Thursday. Yesterday (April 13) he sang at the performance of Gounod's "Redemption" in Elizabeth, N. J. April 19 and 20 he will appear as soloist at the music festival in Buffalo with the Orpheus Club of that city; April 23 he will sing again with Créatore; April 30 he will be heard in concert at the Narragansett Hotel. The May bookings include a performance of Elgar's "Caractacus" at Allentown, Pa., when Mr. Granville will sing the title role.

Lastly, a word must be said about the beautiful home life of the Granvilles. Mrs. Granville is the ideal artist's wife, charming, tactful, kindly, a good musician, and mentally and morally an uplifting example to the young women who come to the Granville home for lessons. With such a helpmate, Mr. Granville must feel himself one of the most fortunate of men, and to read his career leads to the conclusion that he is one pursued by a "lucky" star. However, his "luck" may all be due to his superior intelligence in making a choice. Men who marry "geese" or "butterflies" usually tread on shaky paths which lead to nowhere.

Mr. and Mrs. Granville are the center of a delightful circle of artistic and intellectual men and women, and the Granville pupils are benefited in many ways by spending several hours every week in such refined and congenial surroundings.

The Bohemian Quartet has been receiving enthusiastic press laudations in Europe for its performance of Brahms' F minor piano quartet.

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MAHLER'S PHILHARMONIC CONCERT.

The second of the two "special" Philharmonic concerts under Mahler was given Tuesday evening, April 6, at Carnegie Hall, and consisted of Beethoven's "Egmont" overture and the same composer's ninth symphony. This brevity of program—the concert lasted exactly one hour and a half—deserves warm commendation, and many of Mahler's auditors hoped he would adhere to the same plan when he conducts the regular Philharmonic concerts next season.

The "Egmont" overture received a precise, correct, and authoritative reading, which gave no inkling of the intense, warm blooded, and thoroughly stirring performance to follow in the ninth symphony. The great work never has been set forth more clearly in New York than it was by Mahler last week, and many of the auditors who had heard the W. Damrosch interpretation of some days before must have had strange thoughts at the recollection of that evening. Mahler is a musician by nature as well as by training, and his intellectual attainments are of such stuff as constitute conductors really great. No mere mechanic of the baton can infuse life and meaning into a lofty conception like the ninth symphony, and that is why it remains a sealed book to some leaders, even when they perform it twice or thrice or nine times on the same evening.

The first movement had tremendous vitality and compelling power in the Mahler version; the adagio breathed forth an elevated spirit and moving poetical atmosphere; the scherzo was a veritable delight in rhythm and tonal nuances; and the finale brought the grandiose work to a close so impressive and exciting, by virtue of the overwhelming climaxes obtained, that the audience broke into a veritable clamor of applause and cheering, and recalled Mahler dozens of times to bow his grateful acknowledgments. If the New Philharmonic Society will continue to perform as it played in the ninth symphony, then New York at last will have a permanent orchestra worthy of the city's musical importance and Mahler must assuredly be hailed as a real orchestral savior.

Among the soloists were Corinne Rider-Kelsey, Janet Spencer, and Herbert Watrous, and these mentioned artists sang their difficult and strenuous vocal parts with finish and conviction. The Bach Choir, of Montclair, N. J., sang the choral portion of the music with vim and tonal fullness, and gave a particularly telling delivery of those high register episodes which are usually sounded shrilly by other choruses in performances of Beethoven's biggest work.

Otto Meyer's Continuous Tours.

Otto Meyer, the violinist, and Alexander Russell, his assisting pianist, have been covering many miles of territory since the first of the year. In a recent issue of THE MUSICAL COURIER appeared an account of Mr. Meyer's successes in Indiana and Western Illinois. Since his appearance at Rome, N. Y., on January 27, Mr. Meyer has been playing continuously in Northern Illinois, Wisconsin, Minnesota and Iowa. The same success which characterized Mr. Meyer's successes during the earlier part of his tour have been repeated upon his every appearance. All known records for return engagements were broken in Southern Wisconsin when Mr. Meyer played three times in four days in Janesville, Wis., during the second week of February, his first appearance creating such a profound impression that he and his assisting pianist were immediately reengaged for a second and a third concert. Mr. Meyer returns to Janesville for a fourth engagement during Easter week. The following extracts culled from

some of the press reports of his concerts indicate the increasing popularity and success of this young artist:

Mr. Meyer fulfilled every prediction and won his audience from the very start with his dignified poise, his frank, convincing delivery and the authority of his interpretation. Needless to say, this artist is equipped with every possible resource for the composing of his art, but at the same time mention must be made of the beauty of his tone, the purity of his intonation, the fluency of his double stopping and the really remarkable facility of his harmonics.—Fairbault (Minn.) Sentinel.

Mason City has never heard better talent displayed with a higher artistic finish than was exhibited by each of these gentlemen during the program. Mr. Meyer plays with a power that is wonderful and at the same time a touch and an interpretation that thrills his audience.—Mason City (Iowa) Globe-Gazette.

Too much can hardly be said in praise of these artists, whom we are justly proud to claim, as not only artists of the first rank, but thoroughly American gentlemen with nothing of the freak nature in evidence. Of Mr. Meyer's playing it may be said that every number was characterized by sincerity, refined sentiment, ease and clearness, a splendid technique, and his tone—simply superb. The smooth, richness and subtle beauty of tone which he so easily produces, even in the most difficult passages, are beyond description. It is the perfect handling, together with the fine instrument, that gives the most refined and elevating of all arts its unspeakable charm.—Freeport (Ill.) Daily Journal.

Ever hear the theater "gallery gods" stamping their feet for a repetition of classical music? That was what happened at the recital given by Otto Meyer and Alexander Russell last evening. They made quite as powerful an appeal to the layman with his grudge against the classics and predilections in favor of ragtime as to the musical critics. It was quite the finest piano and violin program ever given here, and the listeners in appreciation thereof called the performers back at least three times after every number.—Janesville (Wis.) Gazette.

Mr. Meyer is a violinist of wonderful temperament and plays with an intensity and dash that show him to be thoroughly familiar with the very best productions of the musical masters of the world. His technique and interpretation were excellent, and his sympathy and enthusiasm, coupled with the brilliancy with which he rendered each selection, made him a great favorite with all his hearers.—Fairfield (Iowa) Daily Journal.

Certainly no harsh criticism could be indulged in, for Mr. Meyer is a violinist displaying great temperament and playing with intensity and dash. His technique was excellent and his deep sympathy, enthusiasm and brilliancy made him a favorite with all.—Oskaloosa (Iowa) Daily Herald.

He displayed that great mastery of tone and technique which only comes with great genius and years of study. The evening was a delight from beginning to end.—Creston (Iowa) Daily Advertiser.

As a violinist, Otto Meyer has gained a reputation that his work here showed was well deserved. It was artistic music, wherein all else except melody and harmony were forgotten. His playing was a revelation to the audience and his bowing brilliant.—Rome (N. Y.) Sentinel.

Great Artists for the Saengerfest.

The United Singers of New York, who will be the hosts for the coming Saengerfest, to be held at the Madison Square Garden, from June 19 to June 24, inclusive, have induced Madame Schumann-Heink to cancel her London dates and return to New York to sing at the "Fest," which is the triennial event of the Northeastern Sängerbund. It is reported that the great contralto will receive one of the largest fees ever paid to a singer in this country, or any other land for that matter. Contracts have also been closed by the United Singers for Corinne Rider-Kelsey, the American soprano, and Claude Cunningham, the American baritone. The conductors of the "Fest" are Julius Lorenz, musical director of the New York Arion, and Carl Hein, musical director of the United Singers of New York. About six thousand singers from cities as far South as Washington and as far West as Scranton, Pa., will participate in the "Fest" programs. There will be an orchestra of two hundred players. The contests for the "Kaiser" prize, which have been features of the festivals since the year 1900, promise again to make the competitive singing interesting and exciting.

SACRED AND SECULAR MUSIC IN DUBUQUE.

Dubuque, Ia., April 6, 1909.

Stainer's "Crucifixion" was splendidly sung Tuesday evening by the vested choir of St. John's P. E. Church, with aid of good soloists—Joseph Michel, bass; Edward Arno, tenor; and George Marnes and Earle Bott, sopranos.

After many requests it was given to Dubuquers the opportunity on Palm Sunday to hear at the Cathedral the plain chant. The mass was sung by sixty students from St. Joseph College according to the theory of rhythm of the Benedictine fathers. The "Offertorium," composed by Father Dress, for four voice male chorus, was most impressive and sung with great dignity and effect.

Palm Sunday evening St. Mark's Lutheran Church dedicated its new organ. The soloists, Miss Bently and Miss Ris, were especially good.

The 147th recital of the Friday Music Club was held at the Heustis studios, Friday, April 2. Ida McCarthy, soprano, assisted by Irvey Meier, pianist; Jean Briggs, violinist, and Ada Betsey Campbell, accompanist, gave a fine program, including the etude in E flat, op. 25, No. 1, Chopin; the Chopin "Fantasie Impromptu" for piano and the "Danse des Sorcieres," Drdla, for violin. Mrs. McCarthy gave a beautiful interpretation of Saint-Saëns "Oh, Love, Thy Help." "Love's May," by Stainer, and a song by Carrie Jacobs Bond. Miss Campbell's accompaniments were most excellent.

Miss Schab, accompanied by Florence Lally, supplied the musical program for the Clio Club Monday, March 29. Miss Schab was in excellent voice, and pleased by her numbers.

Mrs. Minges, of the faculty of the Academy of Music, has had great and merited success with her large number of pupils, and presented a number of them in recital Thursday evening, April 1.

Marie Sullivan, pianist, gave a recital in Chicago at Kimball Hall, April 2. Miss Sullivan will go on a concert tour this season.

Frances Wright, formerly of Dubuque, but now in charge of public school music in Des Moines, Iowa, is visiting Dubuque at present. Miss Wright is an indefatigable worker, and has succeeded in doing some remarkable musical things in the State.

Wendal Heighton, of Des Moines, has been in Dubuque in the interest of the Minneapolis Orchestra the past few days.

Lillian Muellor, pianist, was married in Chicago to a Mr. Mikesch, Saturday, April 3. She will return to her duties as teacher in the Dubuque School of Music, and her husband will continue his medical studies at the Iowa University.

It was announced that the Minneapolis Orchestra would appear here April 27. This date has now been cancelled.

BERTHA LINCOLN HEUSTIS.

The Munich Concert Verein announced that during the Wagner festival there, it will produce in chronological order (under Loewe's direction), all the Beethoven, Brahms, and some of the Bruckner symphonies. The concerts are to be in the afternoon.

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ST. PAUL, MINN., April 10, 1909.

With the concert of the Schubert Choral Art Society in Elks' Hall, Wednesday afternoon, another musical season has come to an end. It has been a season of splendid concerts, too, and the final one was a fitting climax. A male chorus of twenty-two under the direction of Harry Phillips would have been the attraction of the program had it not been for Margarethe Pettersen, of Albert Lea, who played the Chopin fantasia, op. 49. It is hardly necessary to say that Miss Pettersen is a pupil of any one, because she plays with such individuality that you forget she has ever been a pupil and think of her only as the accomplished artist. But she was a pupil for several years of Alberto Jonás, of Berlin, and she made a reputation in that city before returning to take up her work in her native country. She plays well—and even better than that. How she could play at all Wednesday is a wonder, for the fifth finger of her right hand was terribly inflamed, and every time she placed it on a key there remained a small spot of blood. Yet those who heard her splendid rendering of that Chopin fantasia did not know that she nearly fainted from pain after leaving the stage. That is the kind of grit that made her the pianist she is. The chorus opened and closed the program, singing for a first number "The Great White Way" of Grieg, "The Long Day Closes" by Sullivan, and the "Pilgrims' Chorus." As a closing number the chorus sang the "Grail Music" from the first act of "Parsifal." The only other number was a group of songs by Alma Peterson, with Lima O'Brien as accompanist. She sang "Nur wer die Sehnsucht," by Tschaiowsky, "Widmung" by Schumann, "Schueppwinkle" by La Forge, "Yesterday" by Logan, and "Boat Song" by Helen Ware. But there was another feature of the afternoon that was very interesting, and that was the singing of the "Star Spangled Banner" by the audience. In a brief address, Mrs. Briggs, president of the Schubert Club, said that while the "Star Spangled Banner" was our national hymn, she was sure that very few people knew the words to more than the first line or two, therefore she proposed to do a little missionary work in the club by having the hymn sung on every possible occasion, thus acquainting the members and guests with all the words. The words were printed on the back of the program and the audience sung with a will. It sounded pretty good, too, and will make a nice feature on all future programs. After the singing of this hymn all were invited to an informal reception—a very delightful affair of tea and talk.

The violin pupils of Lucille C. Franchere were heard in recital at Woodruff Hall Wednesday evening. The following pupils took part: May Shugard, Felicit Scott, Marguerite Dunham, Mario McBride, Etta Quinman, Doris Hodson, Harold Hawkins, Harold Shugard, Frank Rand, Verne Geary, Louis Sime, Addison Woods, John McFetridge, Chetwynd Franchere. The class gave a good account of itself, being assisted by Eva Ashworth, Jennie Anderson and Gladys Hodson.

A musical program was given at the Soldiers' Home last week, Wednesday, under the auspices of the Schubert Club. Those participating were Norma Williams, violinist; Mrs. Vincent Elbert, soprano; Mrs. Charles O. Krieger, contralto; Mrs. D. F. Colville and Miss Charles accompanists.

er, contralto; Mrs. D. F. Colville and Miss Charles accompanists.

Nellie A. Hope, of the St. Paul School of Music, presented her pupil, Myrna Dudley, Thursday evening. Miss Dudley was assisted by Ethel Ferguson, pianist, and Helen Laurence, harpist, and Kate Laurence, cellist. Miss Dudley played quite a program, including the Ries "Perpetual Motion" and a Brahms "Hungarian Dance."

The Glee Club of Hamline University gave a concert Monday evening at St. Paul's Universalist Church.

As has already been announced in this correspondence, Mrs. Frederick H. Snyder will go abroad this fall and remain in Europe for several months. Her plans are not all arranged as yet, but she expects to do some studying and perhaps may make a concert tour on her return in the spring of 1910. The writer had the privilege of hearing her sing privately recently (in fact, played an accompaniment for her), and was struck with the superb quality of her voice. Yes, her voice is sweet, fresh, full and vibrant with power. She is a pupil of Signor Vannini, of Florence, and for several years has had a large vocal class here. She could devote all her time to teaching, but re-



MRS. FREDERICK H. SNYDER.

serves only two days a week for that work, as she has much else to do as a member of the board of directors of the St. Paul Symphony Society and also as business manager of that society. Mrs. Snyder is one of the most active musicians in the city, and it is through her that many artists of international reputation have been heard here, for she is an impresario as well as a musician.

The new Lenten cantata, "The Message From the Cross," by Will C. Macfarlane, of New York, was given in St. John's Church last night under the direction of H. G. Fairclough, organist and choirmaster of the church. Mr. Fairclough has in his choir sixty men and boys, and they are a well trained body of singers. Soloists assisting the choir were A. W. Goldsmith, tenor; Wilfred E. Crowther, tenor, and Park B. Learned, baritone. The work received a beautiful rendition. It is an impressive work, this "Message From the Cross," and will undoubtedly come into favor with Episcopal choirmasters generally.

Gaul's passion music was sung in Christ Church last night under the direction of Paul W. Thorne. Mrs. Paul

Zumbach, Lloyd Whitney and Grant Kelliher were the soloists.

The Vendes Royal Band from Sweden will give a concert at the Auditorium, Thursday evening, April 29.

An interesting case in the courts here is that of Mrs. Emma M. Libaire, a singer from New York City, who was injured in an automobile accident here last summer. Mrs. Libaire is suing for \$25,000 for the loss of her voice as well as for the ruin of her health. She says that previous to the accident she was earning an average of \$3,000 a year, but since then has not been able to sing a note, and is in such feeble health that she dare not go to her home in New York. The outcome of the suit is watched with interest by local musicians, as it all seems to hinge on the effect the accident has had on Mrs. Libaire's voice.

"Bethany," the cantata by Dr. William Rhys-Herbert, will be sung at the Hennepin Avenue M. E. Church Sunday evening, April 25, by a selected choir of twenty-five singers, supported by the splendid quartet of the church.

OSCAR HATCH HAWLEY.

"The Beauty Spot," De Koven's New Operetta a Success.

Reginald de Koven's new operetta, "The Beauty Spot," had its New York premiere at the Herald Square Theatre Saturday night, April 10. The libretto is by Joseph W. Herbert. The cast follows:

| | |
|--------------------------|----------------------|
| Gen. Samovar | Jefferson De Angelis |
| Nikolas Kromeski | Alt De Ball |
| Baron Lecocq | W. H. Denny |
| Jacques Baccarel | George J. MacFarland |
| Chickoree | Frank Doane |
| Victor | Harry Tebbutt |
| Gustave | Francis Tyler |
| Jean | Morgan Williams |
| Paul | Frank Kelley |
| Commissionaire | Mr. Maxwell |
| Waiter | Mr. Smith |
| Nichette | Viola Gillette |
| Countess Nitsky | Jean Newcomb |
| Pomare, wife of Kromeski | Isabel de Armond |
| Nadine | Marguerite Clark |
| Zulieka | Estelle Baldwin |
| Naouma | Grace Benedict |
| Mimi | Arlene La Crosse |
| Ninette | Muriel Harmon |

It did not take the musicians long in deciding that de Koven's music was far superior to the book. The score is tuneful and charming from first to last. As a performance, "The Beauty Spot" will provide an evening of innocent mirth, and that is much in these days of clap-trap musical comedy, "The Beauty Spot" seems destined to have a long run, probably throughout the summer here and elsewhere. Mr. de Koven has once more revealed his gift for lovely melody.

Baldwin Organ Recitals.

Following are the programs for Professor Baldwin's organ recitals April 14 and 18 at 4 o'clock at City College (Subway to 137th street): "Variations," Bonnet; "Ave Maria," Reger; fantasia and fugue, G minor, Bach; "An April Song," Brewer; scherzo, Hofmann; "A Twilight Picture," Shelley; sonata, "The Ninety-fourth Psalm," Reubke; April 18, prelude in E flat, Bach; concerto in F, Handel; march, "Rienzi"; "Elizabeth's Prayer," overture to "Tannhäuser," "Prize Song," "Siegfried's Funeral March," prelude to "Parsifal."

Messenger has not yet definitely been engaged for the Manhattan Opera conductorship next season, all reports to the contrary notwithstanding.

"Carmen," "Judith" (by Aseroff), "Faust," and "Lohengrin," were recent opera performances in St. Petersburg.

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NEW YORK, WEDNESDAY, APRIL 14, 1909

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THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

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IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

ELGAR is said to be extremely fond of kite flying. It is to be hoped that his kites soar higher than his music

YOLANDA MERO, the Hungarian pianist, who scored such a striking success abroad this season, will make her American debut at Carnegie Hall November 8, in an orchestral concert.

OPERA really is over in New York for the present season. The Metropolitan closed its doors last Saturday evening most appropriately with a performance of Wagner's "Twilight of the Gods."

THE Legislature has refused to allow the New Theater the privilege of serving liquors in its restaurant when the institution opens next fall. Perhaps the governing body at Albany meant to imply that the spirit had better be put into the performances.

THE Senate, in its new tariff adjustments, should consider putting a tax on the importation of the much talked of "European musical atmosphere," brought into this country by the students who go abroad. "American musical atmosphere" is a worthy product and should be protected.

PROF. R. W. WOOD, of Johns Hopkins University, has invented a new and miraculously powerful kind of telescope. Nothing has been said about its probable use, but we suspect it will be employed in an attempt to find the persons who predicted the utter failure of "Electra" after its première in Dresden.

IN commenting upon young Albert Spalding in last week's issue, this paper stated that he had played fourteen engagements in New York during the season. The fact is that he has made twenty-four appearances here. This is a remarkable record for any artist, as very few of them are heard in this city half that number of times in one season.

ZENATELLO, who is taking Caruso's place on tour as chief tenor of the Metropolitan Opera Company, told the Chicago reporters that New York pays a great deal of money for opera, but does not understand it. In Europe the people understand opera, but do not care to pay for it. We notice, however, that Zenatello and many of his famous Italian musical associates spend season after season in this country. Why?

WITH the triennial Sängerbund of the Northeastern Sängerbund (to take place in New York the third week in June) and the annual meeting of the New York State Music Teachers (to follow the last week in the month of roses), a petition should be sent to the Weather Man, imploring the postponement of hot weather until after July 4. Usually, the mercury climbs excruciatingly during the end of June, and therefore listening to music and lecture-recitals indoors might be something of an affliction. The American climate was not made for great musical events in the summer months.

THE daily paper stories regarding Enrico Caruso's illness are, as is usually the case in musical matters, exaggerated and misleading. The facts are simply these: Mr. Caruso will not sing in Pittsburgh or Chicago with the Metropolitan Opera Company, and he has also cancelled his engagement at Atlanta for the Music Festival in May. There is nothing serious affecting his voice. He is simply tired from an immense amount of work, and will fill

his concert engagements in England in August, and return to the United States in November for the Metropolitan Opera House regular season. Mr. Caruso sailed today on the Mauretania, in company with his friend Signor Armando Lecomte, the baritone.

WITH many regrets THE MUSICAL COURIER informs its hosts of readers that space did not admit of publishing the thousands of Easter musical programs sent to this office during the past fortnight. The musical services at the churches of nearly all denominations are more elaborate at Easter than at any other festival in the church calendar. Hundreds of choirmasters are to be commended for extra efforts made at this time, and the thousands of choristers are equally deserving of praise, but, ladies and gentlemen, to print all the programs you so carefully mailed us would require several extra editions of this paper.

A VERY foolish habit has been developed by many orchestras, to perform Beethoven's "Ninth" symphony generally at the last concert of their season's series, when the public is weary of music, the critic worn out, and the temperature usually at a notch where listening constitutes a penance rather than a pleasure. The "Ninth" symphony requires the concentrated attention of the auditor, and should be given to him at the beginning or in the middle of a music year, at a time when his powers of mental and tonal receptivity are fresh and eager, and not jaded by the surfeit of concerts and opera which pour upon the music lover annually in our busy burg.

IN our Berlin letter of this issue is a paragraph setting forth that the famous contrabass player Kussewitzky and his wife have donated the sum of \$250,000 for the purpose of creating a fund where-with to publish the works of Russian composers. A committee of five judges is annually to select the works for publication, and their composers will be paid sums ranging from \$25 to \$1,500. That is practical musical philanthropy, and if an American millionaire could be induced to duplicate in this country the munificent deed of Mr. and Mrs. Kussewitzky, there would be a great deal less talk here about what we ought to do for our native composers, and some of those things would be done. The way to get music published is to publish it, as Abraham Lincoln said differently about something else.

A SUBSCRIBER at Grant's Pass, Ore., writes: "Enclosed find \$5 subscription to the most pig headed and prejudiced paper in existence. The ability it shows is the only justification for any one taking it, least of all a poor country doctor who all his life has wasted money on music." Yes, the indictment is true. The paper is very pig headed because that is the only way to meet the issue. It is impossible to face American situations in music without determination, insistence, decision and even declaration of a hidebound nature. The critics adjudging this paper would find themselves delighted in securing evidences of the correctness of their judgment if they could spend some time in these offices. How to run a paper; how to meet the exigencies of the times; how to escape the buffs and rebuffs of individual and egotistical, selfish influences; how to find fitness in an environment of the unfit; how to avoid oppression and stubborn ignorance without resenting it in an undignified manner; how to respect oneself and secure the respect of those who are co-operating—yes, these are the matters that meet us every minute in the publication of a big paper like this. It is no wonder that we are pig headed. We should really be something much worse than pig headed, considering everything.

A FANTASY ON FIGURES.

The same tireless compiler of figures who recently gave out a chart of the season's operatic activities at the Manhattan, now has informed a breathlessly anxious world what was done at the Metropolitan during the winter period just past. His information, published in the form of a technical looking table, reads like this:

| Opera. | First performance. | Times given. |
|-------------------------|--------------------|--------------|
| Aida | November 16 | 8 |
| Die Walküre | November 18 | 5 |
| Madama Butterfly | November 19 | 8 |
| La Traviata | November 20 | 5 |
| Tosca | November 21 | 6 |
| La Bohème | November 21 | 7 |
| Tiefland | November 23 | 4 |
| Parsifal | November 26 | 5 |
| Rigoletto | November 28 | 3 |
| Carmen | December 3 | 6 |
| Faust | December 5 | 7 |
| Götterdämmerung | December 10 | 5 |
| Le Villi | December 17 | 5 |
| Cavalleria Rusticana | December 17 | 7 |
| Lucia di Lammermoor | December 19 | 2 |
| Il Trovatore | December 21 | 5 |
| Tristan und Isolde | December 23 | 4 |
| L'Elisir d'Amore | December 25 | 2 |
| Pagliacci | December 26 | 5 |
| La Wally | January 6 | 4 |
| Le Nozze di Figaro | January 13 | 6 |
| Die Meistersinger | January 22 | 5 |
| Manon | February 3 | 6 |
| Tannhäuser | February 5 | 7 |
| The Bartered Bride | February 19 | 6 |
| Fidelio | February 20 | 1 |
| Falstaff | March 20 | 3 |
| Don Pasquale | March 24 | 1 |
| Il Barbiere di Siviglia | March 25 | 2 |
| Siegfried | March 27 | 2 |
| Das Rheingold | April 5 | 1 |

SUMMARY.

| | |
|--|-----|
| Subscription weeks | 20 |
| Extra week | 1 |
| Regular performances (afternoon and evenings) | 120 |
| Special representations of the dramas in "Der Ring des Nibelungen" | 4 |
| Special benefit and holiday performances | 10 |
| Italian operas in the repertory | 17 |
| German operas in the repertory | 10 |
| French operas in the repertory | 3 |
| Bohemian operas in the repertory | 1 |
| German representations | 45 |
| Italian representations | 79 |
| French representations | 19 |
| Oratorio performance on opera night | 1 |
| Double bills | 11 |
| Mixed bills | 2 |
| Novelties produced | 4 |

To arrive at the sum of the company's activities during the season there must be added fifteen performances given in the new Academy of Music, in the Borough of Brooklyn, twenty-four performances in the Academy of Music, Philadelphia, and four performances in the Lyric Theatre, Baltimore. Brooklyn and Baltimore were privileged to hear one opera which was denied to New Yorkers—"Hänsel und Gretel."

As THE MUSICAL COURIER showed conclusively in its comment upon the statistician's Manhattan diagram two weeks ago, such imposing looking rows of figures mean absolutely nothing in the way of pointing an operatic moral or adorning the tale of New York's real taste for staged musical delights. This town is truly cosmopolitan, and the incontrovertible fact has been demonstrated here time and again that our public will go to hear either Italian, or German, or French, or Bohemian opera, so long as the management mounts the works in adequate style and provides them with brilliant principals and well prepared ensemble. The critics of our daily papers proved their ignorance of the public's musical likes and dislikes by announcing in the early part of the season that the Wagner bubble had burst and New Yorkers grown tired of the wonderful Richard's fabulous works. This discov-

ery came as a result of the few German operas produced before the holidays. The moment the exigencies of the repertory at the Metropolitan (and of the large number of Italian singers and operas left on Gatti-Casazza's hands by Conried) permitted the introduction of "Tristan," "Meistersinger," "Tannhäuser" and the "Ring," crowds rushed to hear the excellent casts provided by the management, and suddenly the critics conveniently began to remark upon the "revival of the public taste for Wagner, etc."

At this moment the vogue of the young Italian composers is responsible for the preponderance of Italian opera at the Metropolitan, and the company possesses a number of the very singers able to show off those works in the best manner. At the Manhattan, where most of the singers are French, "Thais," "Pelleas and Melisande," "Louise," "Salome" (sung in French) attracted audiences fully as large as those at the Metropolitan which went to hear "The Bartered Bride" (Bohemian), "The Marriage of Figaro," "Meistersinger," "Madam Butterfly," etc.

It might be suggested gently in conclusion that those operas generally will be found to have been presented most times in a season which draw the largest number of ducats into the dreadfully prosaic box office. Opera in New York has an aggravating manner of conducting itself practically like any other American enterprise in the amusement line.

A TIRED TATTLER'S TIRADE.

The critic of the New York Sun, who for some reason has lost very few opportunities this winter to abuse Gatti-Casazza in print, ends his season's opera summary last Sunday with this ill timed and thoroughly uncalled for derogatory paragraph:

The conclusion of the first season of opera at the Metropolitan Opera House under the very general direction of Giulio Gatti-Casazza presents a few subjects for consideration. The simple fact that the name of a Milanese impresario appears at the top of the official programs of the performances, which must arouse in him such astonishment at his own presence in their immediate neighborhood as no words can faithfully express, is enough to indicate the nature of the situation. Mr. Gatti-Casazza is officially responsible for the admirable productions of "Parsifal," "Die Meistersinger," "Der Ring des Nibelungen," "Tristan und Isolde," and "Tannhäuser," which have been important features of the season. The plain truth in regard to them is that he has been practically an uninterested spectator.

The circumstance that the entire information contained in the quotation is untrue, and that neither the public nor reputable musicians agree with the views of the Sun writer, does not in any degree lessen its surprising vulgarity and its obvious intent to wound and humiliate a gentleman and a first class director of grand opera—the best, in fact, that New York ever has had. Gatti-Casazza is officially, actively, actually and unceasingly the main and responsible impresario at the Metropolitan Opera House, and the old comparison need hardly to be dragged in here, about the general who plans a battle, commands it from an eminence overlooking the field of action, and gets all the credit for a victory even without striking a single physical blow or speeding the tiniest bullet on its deadly way. Gatti-Casazza is such a commander in chief, with Toscanini as leading field marshal. He is "officially responsible" for the German performances, as the Sun man admits, and that is all we care to know. Gatti-Casazza does not presume to pose as a conductor or a singer, but as a manager and general artistic director, and every success achieved under his régime must by every tenet of justice and courtesy be credited to him. Hertz and

Mahler and Toscanini did the labor of drilling and leading, and the large company of capable singers and choristers performed the vocal music of the scores. But over all stood Gatti-Casazza, alert, resourceful, superintendent of every detail, and always in touch with the intentions of conductors and stage interpreters.

It is false that at the productions of "Parsifal," "Meistersinger," the "Ring," "Tristan and Isolde" and "Tannhäuser," Gatti-Casazza was "practically an uninterested spectator." The so called liberty of our American press must appear a very strange thing indeed to a visiting foreigner of culture and breeding.

"IN THE INTEREST OF THE POOR COMPOSER."

For the past six months or more we have, in these columns, placed before our readers the real cause of America's deficiency in the creative field of musical art.

Our revelations have been of such a nature that, had a similar condition been revealed in any other trade or occupation, it is safe to assert that a full fledged insurrection would now be in active progress.

American composers have only themselves to blame for the continuance of a condition which makes success for them an utter impossibility, for in the face of the startling and incontestable facts we have set before them they have remained indifferent and inactive.

Were there a possibility of doubting the existence of the condition we have been exploiting, a slight excuse for the masterly inactivity of American composers might then be found.

During the whole course of THE MUSICAL COURIER's exposure of the astounding conspiracy by which American composers, plate engravers and printers are shut out of their own market by a discrimination amounting to more than *twenty thousand per cent.*, not once have any of our statements been called into question!

When the fact is taken into consideration that there are large and powerful influences vitally interested in the preservation of that *twenty thousand per cent.* discrimination against Americans, the conclusion is irresistible that our statements of fact are incontestable, as it would be inconceivable to suppose that those who are interested in preserving the present *status quo*, brought about by themselves, would remain silent under our attack if there were the slightest possibility of refuting our statements.

A more illuminating example of the blindness and indifference of American composers to their own interests was never so clearly afforded than the passage of the Currier bill by Congress without so much as one protest from an American composer to the passage of a bill which actually slaughters all hope for American composers by providing protection for all Americans *except the poor composer.*

One can picture the opulent foreign beneficiaries of the Currier copyright law "laughing in their sleeves" at their rich humor in describing the new law as "a law granting tardy justice to the poor composer." It will require but one more example of such justice to kill off completely and bury all evidence even that such a person as an American composer ever existed.

Evidently these astute foreigners and their American allies are close students of human nature, who know the real value of a label for the purposes of deception, for most of us are prone to be guided by the label by which an article or thing is designated rather than by an examination of the article or thing itself. Hence the ludicrous spectacle of a law having for its principal object the slaughter of the American composer's rights being labeled "a bill in the interest of the poor composer."

The effect of the indifference of American composers upon a question of such transcendent importance to them as proper copyright protection is well

illustrated in an incident in some correspondence which the writer had with Congressman Currier, chairman of the House Patent Committee, and the reputed father of the Currier copyright law, which goes into effect July 1 of this year.

The writer called Mr. Currier's attention to the terrible injustice done to American composers, engravers and publishers by the omission of a specific mention of musical compositions in the manufacturing clause of the then proposed new law. Mr. Currier replied as follows: "Only one person appeared before this committee upon the matter suggested by you, and it appeared to us that the matter was of little importance, as it seems to affect a very small number of people."

We leave our readers free to draw their own conclusions as to Mr. Currier's fitness to deal with a subject of which he thus confesses such ignorance from the language thus quoted.

Whether or not Mr. Currier was really ignorant of the tremendous importance of this question at the time makes no difference now, as the bill has now become a law, but American composers should have made it impossible for Mr. Currier or any one else to assume that "the matter was of little importance," affecting, as it undoubtedly does, the whole musical art and industry of this nation.

Why was it necessary to grant such protection to literary authors by providing that books filed for copyright at Washington must be printed from type set in the United States or plates made therefrom, and also bound by American bookbinders and printed by American printers, while expressly denying such protection to American composers?

Of course, the question of whether music is a book or not is still a debatable one, and will continue to be such until the United States Supreme Court reviews the question; nevertheless, it would have very much simplified the matter if Congress (having the Ditson vs. Littleton farcical decision in mind) had specifically mentioned music in the manufacturing clause of the law.

Search as we may we can find no logical reason for excluding music from the manufacturing clause of the law. And if the Currier copyright law offended in no other particular, this one fatal omission is sufficient to brand it as one of the most viciously unjust laws ever enacted by Congress.

Perhaps to the fact that literary authors, being alive to their own interests, organized and made a determined fight for their rights is due the measure of protection which the Currier law affords them.

As things now stand there are only two possible ways by which American creative musical art can be saved from complete annihilation, viz.:

First—By taking a case to the Supreme Court and having that tribunal decide that music is a book within the meaning of the law.

Second—By the enactment by Congress of an amendment to the copyright law, providing that musical compositions filed for copyright at Washington shall be printed within the limits of the United States from type set within the limits of the United States, or plates made therefrom, or from drawings or transfers on stone made therefrom, or any other manner in which printed music may be produced.

Of the two means of escape from a condition which is automatically crushing out all our aspirations to rank as a musical nation, the former is the most desirable, as by it those responsible for the long continued nullification of our copyright law would be justly punished for their unlawful acts by the loss of all their copyrights and the rendering of them free for any one to print who chose to do so.

These foreign conspirators, then, having lost all interest in this market, could do only one thing—pack their grips and return whence they came, and the carefully built efficient machine maintained by them for the purpose of manipulating things musical on this side of the water would immediately go into the scrap heap, after which, we venture to

assert, all, or nearly all, the ills from which musical art is suffering at present would quickly vanish.

Therefore, we say, on with the battle, and let us once more prove ourselves worthy sons and daughters of our sturdy old ancestors; let us follow the precedent established by our revolutionary forefathers and once more drive from our shores the "Hessian mercenaries" who are prostituting our musical art to get possession of our dollars.

THE FACING OF FACTS.

The following strange paragraph, with its inverted sense of reasoning, is reproduced from the New York Times criticism of Bach's "St. Matthew Passion," as given by the Oratorio Society here last week:

The difficulties of performing this music are so great that there can hardly fail to be indulgence for shortcomings. It is far removed in style from what choristers, soloists and orchestral players are accustomed to in this day, and it presents tasks that only the most enthusiastic and untiring devotion and the most unremitting study can master. Is there the spirit of such devotion and the time for such study in the New York of 1909? If there is not, we must be content with an approximation to a reproduction of this music, and with an enjoyment of such beauties as can be revealed by such an approximation.

That certainly is a remarkable critical theory to be set forth in the musical columns of such a dignified journal as the New York Times. Either the work in question is too difficult for the Oratorio Society or else it is not; and either the organization sang it well or it did not. Why not tell the truth and the whole truth? Why equivocate and put a public critic in the false position of apologizing for what evidently in his private opinion must have been an inadequate performance? We do not quite understand what an "approximate" reproduction is of Bach's "St. Matthew Passion," and we are utterly unable to gauge the artistic ideals or the musical standpoint of a critic who explicitly declares himself content with such an "approximation," which is "far removed in style" from the manner of performance demanded by Bach in his day. It is no concern of the public—nor should it interest any real critic—whether or not the New York choristers, soloists and orchestral players have time for a proper study of Bach. As the soloists, conductor and orchestral musicians all are professionals and receive pay for their work, they should make time for sufficient and efficient preparation, and the chorus ought to be rehearsed until it knows and understands its part correctly and thoroughly. Failing those essential conditions, it is a sacrilege and an artistic outrage of the rankest kind to make an impudent and ruthless assault on such literally sacred music as Bach's "St. Matthew Passion," and when such a deed comes to the notice of a fair minded and fearless critic he should feel it his holy duty to castigate the perpetrators with the scorn and condemnation they deserve by virtue of every violated law in the ethics of musical art. That is the kind of criticism which some of the daily newspaper critics preach in stentorian tones, but practice so infrequently that their inconsistency now is widely believed to be underlain with motives not entirely noble.

THE artists who were engaged by the Opera House in Buenos Ayres have received the following telegram:

Mancato completamente abbonamenti stagione opera Buenos Ayres venne forzatamente sospesa e Bonetti costretto sciogliere compagnia. DORMEVILLE.

Which, translated into English, reads as follows:

Subscriptions completely failing, Buenos Ayres opera season forced to suspend and Bonetti compelled to disband company. DORMEVILLE.

The artists concerned in the Buenos Ayres matter are: Edoardo Vitale, conductor; Giraud, Sobinoff, Zenatello, tenors; Amato, Stracciari, Didur, baritones; De Segurrola, basso; Druetti, Micucci, Mazzolini, sopranos; Gay, mezzo soprano.

OBITUARY.

Frederick H. Pease.

Frederick H. Pease, who was for nearly fifty years director of the music at the Michigan State Normal School, at Ypsilanti, Mich., died recently at his home in that State. The deceased was a choral conductor of great ability, a composer and teacher of voice and the theoretical branches. At one time he was established himself as an organist in Detroit. Mr. Pease is survived by a widow and six children, Max L. Pease, of Johnson City, Tenn.; Jessie L. Pease and Marshall Pease, of Detroit; Mrs. Alfred Johnson, of Toronto Can.; Frederick I. Pease, of Chicago, and Helen Pease, now studying in New York. N. J. Corey, musical editor of the Detroit Saturday Night, paid the following tribute to the late Mr. Pease in a well written sketch published in the Detroit Saturday Night, March 27:

Probably no member of the musical profession in this State could have won from all who were privileged to know him, more sincere and heartfelt expressions of regret at his passing, than Frederick H. Pease. Courteous, genial and kind, gifted in the art of choral conducting to an unusual degree, attracting by the force of a winning personality, gracious to all, inimical to none, he went his way and did his work unpretentiously and well. He had more capacity than many better known in wider fields, and a more liberal art education than many of his contemporaries, but he was perfectly content in his chosen sphere.

For nearly half a century his influence as a man and as a gentleman, as well as a musician, was felt by young men and women at a period of life when it could be most helpful and most stimulating. Attracted by the best work of the best masters in its highest harmonic forms, he constantly refined the taste, while increasing the knowledge of those committed to his care. They found in him a helpful and a wise friend, and, one and all, they loved him.

Johanna Burrian.

Carl Burrian, one of the German tenors of the Metropolitan Opera Company, is heartbroken over the death of his wife, Johanna Burrian. The Burrians lived at the Somerset Hotel, on West Forty-seventh street, and about a fortnight ago Madame Burrian was removed to the German Hospital, at Park avenue and Seventy-seventh street, suffering, it is reported, with ptomaine poisoning due to eating oysters. She died at the hospital Thursday night, April 8. Herr Burrian was advertised to sing the role of Siegfried that night and expected to do so when the news of his wife's death reached him. Georg Anthes took Burrian's place in the performance. The remains of Madame Burrian will be taken to Germany, and while Burrian was among the German singers booked for the season of opera in Chicago, it is most likely that he will leave for the Fatherland with the body of his deceased wife.

Eric Loeffler.

The musical season in Boston is not without its tragedy. Eric Loeffler, one of the cellists of the Boston Symphony Orchestra, committed suicide at his boarding house in that city Thursday night of last week. Loeffler calmly prepared for his death by arranging his room and clothing neatly and then turned on the gas. The musician who was suffering with a peculiar form of dementia, left a note apologizing for the trouble he had caused the people in the house.

Mae Josephine Esputa-Daly.

Mae Josephine Esputa-Daly, a contralto, died at the Providence Hospital in Washington, D. C., Saturday, April 10, from the effects of an operation performed ten days ago. The deceased was a daughter of Professor Esputa, reputed to be one of the organizers of the United States Marine Band.

Cincinnati Conservatory Concert.

CINCINNATI, April 11, 1909.

Saturday evening, April 17, two talented young musicians, Ethel Piland, pianist, pupil of Frederic Shailer Evans, and Henrietta Wehl, violinist, pupil of Pier Adolfo Tirindelli, will give a joint recital at the Cincinnati Conservatory of Music. They will play the following program:

Sonata for piano and violin, A major.....Guarnieri
Solos for violin—
Berceuse.....Tirindelli
Serenade.....Tirindelli
Solos for piano—
Liebestraum, No. 1.....Liszt
Liebestod, Tristan und Isolde.....Wagner-Liszt
Suite for piano and violin, op. 44.....Schutt

The Metropolitan Opera has engaged two new singers for next season—Louise Courtney, of the Paris Opéra Comique, and Eily Barnato, formerly a member of the popular price opera company at the West End Theater, New York. Miss Courtney will probably appear in the performances of opera comique. Miss Barnato, who is said to be a niece of the late Barney Barnato, the South African diamond magnate, will appear in Italian operas.



What the Jury Thinks.



The originals of these extracts are always to be found on file at the respective newspaper offices.

"Rheingold," April 5.

The Sun.

But the truest art in this production lay in the attainment of musical homogeneity and clearness. For this Alfred Hertz must be thanked. His conducting in the course of the present season has called forth much praise, but doubtless no small part of the results reached is due to the improvement in the constitution and placing of the orchestra. The general tonal quality of last night's representation was more mellow, more solid and more transparent than that of its predecessors, and this made the drama as a whole more luminous and vital.

THE NEW YORK HERALD

All three of the Rhine maidens sang well.

The Sun.

Soomer's Wotan was distinctly deficient in the breadth and power which ought to characterize the role.

THE NEW YORK HERALD

Soomer was lyrically an imposing god.

New York Tribune.

Scenically, matters were left in the shabby and incongruous state which they have been in for a long period at the Metropolitan.

The New York Press

The most conspicuous innovation forced itself upon the attention immediately. Two pitch-black, cavernous openings in the canvas rocks stared awfully at the audience. Every person familiar with "Rheingold" knew at once that in these murky places Alberich would vanish when he donned the Tarnhelm. And so he did most wonderfully, the swift drawing of black curtains taking him from sight quick as a wink. But while the actual disappearance was effected remarkably well, the whole scheme seemed altogether too apparent. Far better, after all, the steam cloud of former times.

The New York Press

It is impossible to bestow unrestrained praise on the musical side of last night's performance, for, although Hertz succeeded in keeping his big orchestra in admirable subjection to the voices, the playing of the individual musicians often left something to be desired, and one missed that precision of attack and dynamic balance which we are learning to appreciate more and more. "Rheingold," however, always has been one of Hertz's best operas, and it is probable that with a fresher orchestra and more rehearsing such defects would have been obviated.

The New York Press

Only one of the Rhine maidens gave full vocal satisfaction.

The New York Press

Soomer made an imposing Wotan.

The New York Press

Soomer's lyric baritone is not perfectly suited to the declamatory music of "Rheingold."

The Evening Post.

Thanks to the care bestowed upon the presentation of these scenes, they seemed as natural as the sights one sees in the streets or the parks.

The Evening Post.

Whether the new device for making Alberich disappear when he changes himself into a Jumbo snake and a toad was his own contrivance or an idea borrowed from Milan is not known to the writer; but it certainly was clever and a great improvement on the steam geyser heretofore used.

Goodson-Hartmann Recital, April 5.

The New York Press

The "Kreutzer" sonata demands a more robust style, stronger accents, more musical penetration than Hartmann gave it.

The Sun.

Hartmann's bowing was deficient in elasticity.

The Sun.

Hartmann's reading (of the chaconne) was as a whole rather dry.

"Cavalleria Rusticana," April 3.

The Sun.

It would be idle to deny that Caruso's singing showed traces of his recent illness. He cut his phrases and some of the tones of his lower middle register were a little shaky.

The Sun.

It is really a gentle and soothing composition, whose melodies move through peaceful progressions and whose harmonies are quite as unexciting as those of the spheres.

The New York Press

Great ease of bowing distinguished the violinist's art.

The Evening Post.

His interpretation of this was conceived in a spirit of romantic variety which gave it unusual interest.

The New York Times.

He sang in fine voice. * * * With regard to Caruso's singing in "Cavalleria Rusticana," Mr. Dippel said that he sang quite in his old form, and that he had sent a telegram to Chicago earlier in the evening to reassure the people there who were afraid that they were not going to hear the great tenor this season.

"Barber of Seville," April 3.

The Sun.

Madame di Pasquali is less than a mediocre Rosina.

The New York Press

She sang her coloratura music with technical finish and skill.

"Siegfried," April 8.

New York Tribune.

Soomer was a gentle rather than forceful Wotan.

New York American

Soomer was a dominating figure.

"Aida," April 7.

The Sun.

Caruso, despite official declarations to the contrary, was in bad voice.

New York American

He apparently has entirely recovered from his illness, that lasted a month, and one can hardly imagine the beautiful "Celeste Aida" being given with more sweetness or greater power. All through the opera he sang in his well known rich, magnificent fashion.

The New York Times.

Mr. Caruso still showed the effects of his recent indisposition, and at the outset his singing evidently caused him great effort. He gained a greater command of himself as the performance went on, but he did

The World.

It was the last appearance for the season of the great tenor, who has been heard only once in the last month, and whose absence from the casts, because of throat troubles, had caused an impression that his voice was

not regain the old quality and power of his voice at any time, nor the old freedom in its outpouring.

permanently disabled. As Radames, his singing of "Celeste Aida," only a few minutes after the curtain rose, dispelled that illusion. The restraint that he put upon himself, and the care with which he delivered the lovely aria, served only to emphasize the fact that no such voice has been heard in our generation.

Oratorio Society, April 8.

The World.

Nothing better of its kind could be asked for in voice than Mr. Elwes' reading (of the part of the Evangelist, in Bach's "St. Matthew's Passion.")

New York Tribune.

The ripieno choir of boys taking part in the tremendous opening chorus proved effective.

The Sun.

The most satisfying feature of last night's performance was the singing of the chorus.

The Sun.

The difficulty of securing soloists to sing the formidably difficult music of this oratorio was never better illustrated than last night. A better array of names would be hard to spread upon a program, yet the results were altogether disproportionate to the promise.

The Evening Sun.

Elwes was in very poor voice and was plainly unable to do himself justice. From his style, however, it might be inferred that at his best he would be only a tolerable narrator of the story as set by Bach.

The Sun.

Mrs. Rider-Kelsey's voice (soprano) does not meet the demands of such exacting arias as "Grief and Woe."

The Sun.

Homer did not appear to advantage as a Bach singer.

The Sun.

Cunningham sang the words of the Saviour very beautifully throughout the oratorio.

The New York Times.

He sang with some difficulty, especially in his higher tones.

The World.

The assisting choir of boys scratched the choral fabric of the opening chorus rather like a rusty nail.

The World.

The singing of the chorus was uneven and as a whole lacking in direct force and incisive quality.

New York Tribune.

The solo singers contributed much toward the success of the performance.

New York Tribune.

No more intelligent reading of this text could have been desired.

The World.

Madame Homer was very successful with the alto solo, "Grief and Pain."

The Evening Post.

Homer gave the alto parts the advantage of her fine voice and art.

The New York Times.

There was something to be desired in the clearness of his enunciation.

MUSIC FESTIVAL IN WINNIPEG.

WINNIPEG, April 6, 1909.

The music festival in Winnipeg will take place April 19, 20 and 21. Emil Oberhoffer, leader of the Minneapolis Orchestra, is in the city to conduct the rehearsal of the oratorio "Elijah" and Grieg's "Olaf Trygvason." He is well pleased with the progress made by the Oratorio Society, under Fred Warrington, since it gave "The Creation" last season, under Mr. Oberhoffer. The Minneapolis Orchestra, numbering fifty musicians, and the following soloists: Louisa Ormsby, soprano; Miss Plumb, contralto; Mr. Hedge, tenor, and Mr. Middleton, bass, will give in all six concerts, three matinees and three evening performances, at the Walker Theater.

"St. Paul" will be given by the Augustine Choir, J. J. Moncrieff, conductor, on Good Friday. Fred M. Gee is the organist.

Alexander Savine, Servian tenor, and Louis Perzinger, violinist, joined in a benefit concert for the Children's Home last Monday evening.

Mr. Kitchen had a delightful "at home" musicale last

Friday night, when several of his advanced pianist pupils were heard in classic selections.

J. C. Landry and the Studio Club will give "Fair Ellen" and a mixed program, April 13, at the Y. M. C. A.

The Winnipeg Orchestral Society will give its concert on April 15 at the Central Church.

The Women's Musical Club held its last meeting and election of officers Monday last, closing a very successful season. Mrs. A. Clark was elected president. R. F. O.

STOCKHOLM MUSIC.

STOCKHOLM, March 30, 1909.

The second concert by Sergei Kussewitzky was given on Friday at the Hall of Science. The artist, in his best form, rendered all the selections with his unrivaled mastery. The A major concerto by Mozart, "Kol Nidrei," by Bruch, as well as the compositions by the player himself, made an excellent impression upon the audience, which applauded and encored both Mr. Kussewitzky and his accompanist, Fritz Lindemann. The latter played solo compositions by Mozart, Mendelssohn and Wagner-Liszt.

On the same evening the Royal Opera gave its fourth symphony concert, comprising "Poems" for orchestra by Hugo Alfoc, two songs by Emil Sjögren, a song by Wilhelm Stenhammar (sung by Miss Hesse), and last, but not least, two songs for baritone and orchestra by a new Swedish composer, Natanael Berg, sung by John Foresl, our best Royal Opera singer. He was notable for artistic intelligence and great volume of tone, which always distinguish his art. The singer aroused the enthusiasm of all the listeners, and received also a wreath of laurel. Armas Järnefeldt, conductor at the Royal Opera, led the orchestra in his usual skillful manner. The Dowager Duchess of Dalarne attended the concert.

The first performance of Giordano's opera "Andrea Chenier" is postponed. One of the leading singers in the opera being ill, the work will not be heard until mid-April.

O. D. (Orpheus Drängar), the famous student choir from the University of Upsala, gave their annual spring matinee at the Academy of Music, Sunday March 28. It was, as usual, very well attended. L. UPLING.



CINCINNATI, April 8, 1909.

Dr. Ludwig Wüllner will give a return recital at the Grand Opera House Friday, April 16. Dr. Wüllner gave his first recital at the Linton, and owing to the smallness of the hall many people were unable to hear him. Coenraad V. Bos will assist the great lieder singer at the piano.

The Dresden Philharmonic Orchestra will give a concert at Music Hall, Sunday afternoon, April 18. The soloists will be Alexandre Petschnikoff, Jeanne Jomelli, Germaine Schnitzer, and Albert Spalding. As Cincinnati has had a veritable famine of orchestra music this season this concert is looked forward to with great interest.

Clarence Adler, the brilliant young Cincinnati pianist, who has been abroad with Godowsky for the past four years, gave a very pleasing recital to a large audience in Music Hall, Wednesday evening, March 24. Mr. Adler is the first pianist of the season to attempt a concert in Music Hall, and to say that he played to a large audience speaks much indeed for the warm place which he holds in the hearts of the people here. His program was varied and showed him in his various styles to the best advantage. His touch is beautiful and his technique very accurate, and with all he lacks nothing but a little more age and experience to make him a great artist; moreover, he plays absolutely without mannerisms and appears to be very modest and at ease on the stage. His program was as follows: "Aria with Variations," Handel; sonata, op. 90, Beethoven; "Impromptu," op. 90, No. 3, Schubert; "Impromptu," op. 142, No. 3, Schubert; "Burlesca," Albino Gorno; "Impromptu," op. 36, Chopin; etude, op. 25, No. 3, Chopin; nocturne, op. 55, Chopin; "Octave" study in A flat major, Kullak; nocturne (for left hand), Scriabine; tenth "Hungarian" rhapsody.

Douglas Powell was the baritone soloist at the ninety-ninth concert given last Tuesday evening by the Philharmonic Society of Dayton, Ohio. The latter organization is one of the representative musical institutions of Dayton, and under the direction of W. L. Blumenschein and his co-workers, reached a high standard of performance. Mr. Powell made an excellent impression, according to the Dayton Journal, which says, in part: "Mr. Powell made a splendid impression and was well received. He sang the Mendelssohn number and the solo numbers in the Brahms 'Requiem' with dignity and authority, and with a musicianly appreciation of the deep religious spirit of both works." Mr. Powell will shortly present his pupils in an evening recital of the College of Music series of student events, held incident to the closing of the academic year.

The second concert given by the students' string orchestra and soloists of the Wiegand Violin School, Emil Wiegand, conductor, last Tuesday evening, was attended by a large and appreciative audience. In the playing of a Hofmann "Serenade" the orchestra gave evidence of conscientious training. The soloists were A. Edward Bentham, Otto Herbst, Wilbur Lichtwadt and Iva Gennen. J. W. McCreery played the violin principal part to the Handel "Largo." The playing of the Leonard "Grande Fantaisie Militaire," by A. Edward Bentham, was especially noteworthy, in which he displayed musicianship, combined with a good tone and technique.

An interesting program was delightfully given by the department of elocution and acting of the College of Music Wednesday evening at the Odeon. The participants, too, came in for much deserved praise, and thus encouraged, Joseph O'Meara, director of the department, may be expected to develop for and ultimately present some excellent talent upon the professional stage. Carrie B. Holley and William Taylor opened the program with a scene from "The Country Wife," both fitting the parts exceedingly well. Clara and John Hogan, in the "Game of Cribbage," from Dickens' "Old Curiosity Shop," presented the characters of Dick Swiveler and the Marchioness with all the charm of these familiar personalities. In a scene from Bernard Shaw's comedy, "You Never Can Tell," Ruth Garver and Herman L. Gantvoort showed ex-

ceptional regard for values by their dignity and repose, receiving quite an ovation at the close of the sketch. The dramatic portion scene from "Romeo and Juliet" was given a remarkable interpretation by Edith Schaller, who by voice, temperament and appearance is happily endowed with qualities that bespeak the born tragedian, and even at this time she is unquestionably fit for a first class professional company. Anna Heid, who, with Burdette Chase, gave Kipling's "The Light That Failed," also showed unusual native talent, while Zepha von Lepel and Etta Earl were very charming in a little sketch of Rhoda Broughton's called "Fallen in Love." Both Miss von Lepel and Miss Earl essayed their parts well, displaying a naturalness that was interesting to their auditors. Pearl Droste Elliott and Paula Ayres, in a scene from "The New Magdalen," by Wilkie Collins, responded most ably to the intense dramatic situations which the scene demanded, Miss Elliott being particularly flexible in both manner of speech and stage deportment. The program ended with Giraudin's pretty little story in dialogue, "How She Won the Diamonds," in which Ruth Morgan and Irene Hogan accepted the opportunities allotted them with a spontaneity of purpose that certainly revealed their right to claim a place sometime in histrionic art. Taken altogether, the evening's entertainment was very enjoyable, and strengthened the general conviction that Cincinnati will continue to contribute its share of the talent expected to "arrive" on the stage.

H. L. GANTVOORT.

Additional Cincinnati News.

CINCINNATI, Ill., April 10, 1909.

The Cincinnati Conservatory of Music is busy preparing for a Bach program to be given on Tuesday evening, April 6, in the Conservatory concert hall. Both the large student organizations of the institution, the Conservatory String Orchestra, under the direction of Pier Adolfo Tirindelli, and the Conservatory Chorus, conducted by Harold Beckett Gibbs, will take part in the celebration, and the soloists of the evening will be four gifted students from the artist department: Henrietta Wehl and Emma Norton, pupils of Signor Tirindelli, and Hazel Swann and Cosby Dansby, pupils of Hans Richard.

Miss Baur is in receipt of a letter from Ella Opperman, a member of the Conservatory alumni, now pursuing her studies in Paris, telling of her recent appointment as assistant teacher to Moszkowski. Miss Opperman is also enjoying the rare privilege of studying organ with the famous concert organist and composer, Guilmant.

The second of this season's graduation recitals at the Cincinnati Conservatory of Music was given by Lucia Riedlin, contralto, pupil of Frances Moses, last Thursday evening. Miss Riedlin's attractive program drew a large audience, which enthusiastically applauded the young singer's artistic rendering of her program. Miss Riedlin is equipped with a rich, well cultivated contralto voice, and sang with style, evincing decided musical intelligence. She was assisted by Mrs. Eberle a fine lyric soprano and by Ethel Kennedy, an artistic young violinist, pupil of Bernard Sturm.

The third of the current season's graduation recitals at the Cincinnati Conservatory of Music was given last Friday evening by Mrs. Joseph Rawson, Jr., one of Cincinnati's young society matrons a pupil of Frederic Shailer Evans. Mrs. Rawson is a gifted young woman and showed fine discrimination in her interpretations of the various composers. She immediately won the most enthusiastic interest of her hearers by her brilliant rendition of the Hummel B minor concerto, which opened the program. Her playing was well balanced throughout the evening, and elicited for her the warm applause of her hearers.

The piano recital by pupils of Romeo Gorno's class of the College of Music, announced for April 15, has been postponed until Monday evening, April 26. In this recital some of Signor Gorno's most talented and advanced pupils will appear in an interesting program.

The third College Chorus and Orchestra concert is announced for April 28 at Music Hall. Attendance at each succeeding concert has been extraordinary, for which the standard of performance has unquestionably been responsible. The orchestra is now studying the "Landsche Hochzeit" symphony (two movements) by Goldmark and the "Traum-Pantomime" from Humperdinck's opera, "Hänsel and Gretel," besides the accompaniments to the solo numbers. The chorus is rehearsing Ludwig Thuille's "Rosenlied" and Haydn's "Thanksgiving Hymn." The invitation cards will be ready for distribution in a few days, and will be issued to music lovers upon receipt of an addressed stamped envelope at the office of the College.

The College of Music presented the pupils of Lino Mattioli in a delightful song recital at the Odeon, Friday evening, April 2. This was the second of a series of events of this kind by the Mattioli pupils, and the possibilities

shown by the participants were most gratifying to the large and enthusiastic audience, as well as to this eminent instructor and authority upon vocal training.

Following was the program:

| | |
|--|--------------|
| Duet from Don Juan..... | Mozart |
| Patience Hussey and Henry Grodsky..... | |
| Aria from Orfeo..... | Gluck |
| Paula Ayres..... | |
| Aria, Lieta Signor, from Huguenots..... | Meyerbeer |
| Laura Baer..... | |
| Who Is Silvia?..... | Schubert |
| Valse from Tom Jones..... | German |
| Elsa Carnes..... | |
| It Is Enough, from Elijah..... | Mendelssohn |
| Henry Grodsky..... | |
| Aria, He Will Be Here, from The Jewess..... | Halevy |
| Patience Hussey..... | |
| Aria from La Chalet..... | Adam |
| Emerson Williams..... | |
| My Abode..... | Schubert |
| But Lately in Dance I Embraced Her..... | Arensky |
| Summer..... | Chaminade |
| Nance B. Martin..... | |
| Alpine Rose..... | Siebert |
| Spring Song..... | Becker |
| Helen Plaut..... | |
| Ah! Sad My Heart..... | Tschaikowsky |
| The Asra..... | Rubinstein |
| Danny Deever..... | Damrosch |
| Henry Grodsky..... | |
| Pale Stars Are Like Roses..... | Lohr |
| April Morn..... | Battens |
| Ruth Morgan..... | |
| Trio, Old French Song..... | Viardot |
| Ruth Morgan, Nance B. Martin and Laura Baer..... | |

The evening of song and operatic scenes in costume by pupils from the class of Lino Mattioli of the College of Music offers a most unusual opportunity to those interested in the development and progress of ambitious young singers who aspire for the operatic stage to witness the excellent work being accomplished here in this direction. Admission will be by invitation.

Following is the program:

| | |
|-------------------------------------|---------------------|
| Dream..... | Wagner |
| Frühlingsschlummer..... | Schumann |
| Ida Hoerner..... | |
| Aria from Sigurd..... | Reyer |
| Worthe Faulkner..... | |
| To Be Sung on the Water..... | Schubert |
| No, No, No, waltz song..... | Mattei |
| Norma Hark..... | |
| Duet, Serenade..... | Rossini |
| Norma Hark and Worthe Faulkner..... | |
| Third Act from Faust..... | Gounod |
| Siebel..... | Ruth Morgan |
| Marguerite..... | Mary Green Peyton |
| Martha..... | Laura Baer |
| Faust..... | George Keller |
| Mephisto..... | Emerson Williams |
| Church Scene from Faust..... | Gounod |
| Marguerite..... | Ruth Morgan |
| Mephisto..... | Herman L. Gantvoort |

Holy Week was observed at the Cincinnati Conservatory of Music by a memorable Bach celebration on the evening of April 6. The program was given by the two large Conservatory student organizations, the orchestra, under the direction of Pier Adolfo Tirindelli, and the chorus, conducted by Harold Beckett Gibbs. The evening opened with a forceful rendering of the "Brandenburg" concerto, played by twelve violins, six violas, six cellos and two double basses, according to the original score. The original orchestra showed its powers consequent on its splendid training under Mr. Tirindelli in its rendition of the E major aria, which was given with exquisite effect, rising to noble heights, and always in a strictly classical spirit. The first soloist on the program was Emma Norton, who in the unaccompanied sonata in E major, No. 6, proved herself a highly endowed young violinist, equipped with a splendid technique. Miss Norton is a pupil of Signor Tirindelli and a member of this year's Conservatory graduating class. Henrietta Wehl, another of Signor Tirindelli's talented students, gave the beautiful E major concerto for violin, accompanied by the orchestra, in a masterly manner. Miss Wehl has a full, sympathetic tone, and played with both warmth and brilliancy. The work of the Conservatory Chorus, under the baton of Harold Beckett Gibbs, was very good. Four Lenten chorals were given with dignity, splendid tone quality and fine effect. The first group of chorals was interspersed by the chorus, "Thus, then, the Law of the Spirit," from motet, sung unaccompanied, the performance of which was warm, plastic and carefully observant of each detail of light and shade. The program was brought to a brilliant conclusion by the C major concerto for two pianos and orchestra, played by two exceptionally gifted young pianists, Hazel Swann and Cosby Dansby, pupils of Hans Richard. The decisive Bach tone was to be felt throughout, and they played with a purity of line and delicacy of nuance as well as with a mutual sympathy of conception which combined to make a rendition of exceptional finish.

The Stuttgart Tonkünstler Festival has been subventioned by the city. New operas to be presented are "Mise Brun," by Maurice, and "Brambilla," by Braunfels.

GIVING MONEY TO MAKE SINGERS.

[FROM THE NEW YORK SUN.]

Mary Garden is not the first American prima donna to pay back money advanced for her musical education, although such transactions are not always attended with so much publicity.

It was only a few months ago that another young American singer returned what an admiring friend had lent her to pay her way through the years of study and those first seasons of singing that mean so little in a financial way to the singer. This was Geraldine Farrar, who had received from a Boston matron sufficient money to enable her to cultivate the natural talents that have brought her to her present position.

Now the money has been returned, and while the affair had none of the interesting features that accompanied the repayment of the loan Miss Garden obtained in Chicago, Miss Farrar and her benefactor are said not to be on as good terms as they once were. Yet this often happens. Miss Farrar had no trouble in finding the amount she needed. There were many persons willing to supply the money, and the woman who first succeeded in getting the privilege of advancing it was regarded as fortunate.

Emma Eames is another American who had her education provided for by the kindness of a wealthy Bostonian who was interested in music and convinced that she had promising talent. She paid him back, not only in money, but also by demonstrating his good judgment.

When Edyth Walker wrote to W. K. Vanderbilt and told him that she needed \$1,000 to continue her musical studies, and that lacking it she would have to come home, he sent her a check without questioning her further. She paid him back, but without that money just at that time her musical education would have come to an end.

Two well known New York women have undertaken to support abroad an American girl who is to find there the experience in operatic routine impossible to secure in this country. They are sending her \$2,500 a year and her debut in a German Opera House the other day promises to show how well invested the money is. There are few wealthy women in New York who have not some protégée studying in Europe.

How ready New Yorkers are to give was recently shown in the case of a young girl from the West who had been fortunate enough to sing for a prima donna and had been told that she had enough voice to make it seem certain that she would have a career. This singer promised to do something to make it possible for her to develop her talents.

The girl supported her father and mother by singing in concert whenever she got the chance and teaching all day. Such a manner of life was, of course, certain to ruin her natural powers. It was indispensable to her career that she should study in Europe. The prima donna promised to take her after a certain amount of study with her old teacher.

The young girl came to New York, sang for a well known musical amateur, and pleased him. He was the first to contribute to her support and education abroad, although he said he wished to have others join him in the maintenance of the fund. The singer was occupied with preparations for departing from this country, but she determined that the young girl should have her education assured before she sailed, so she wrote four letters to men of wealth and to one woman friend. The result was that this young American started for Europe with enough to insure her education and maintenance until the prima donna can take her under her wing.

In several cases a wealthy New Yorker has contributed as much as \$500 to help young musicians, merely on the recommendation of a person in whose judgment he had confidence. Two young violinists were studying simultaneously in the same town in Belgium through his generosity. Of the New Yorkers who contributed to the fund for the prima donna's protégée, every one had some other object of the same kind of artistic philanthropy.

Gustav Mahler was astonished the other afternoon to hear of the various artists who had been educated through the generosity of Americans. There are, of course, many such cases in Europe, but there are fewer millionaires abroad, and such deeds are regarded much less as a matter of course.

The more usual method abroad is for the pupil to promise the teacher a certain share of his earnings for a fixed number of years. Something typical of this way of getting a start happened in the case of Enrico Caruso.

If there ever was a God given voice the Italian tenor possesses it. He has been known to disclaim possessing the great art of some of his colleagues, but so far as his natural endowments go, there can be no question as to the beauty of his voice. Caruso was a poor Neapolitan laborer, however, and there was no money to pay for his musical education.

Carlo Vergine, the teacher who heard him sing, did not recognize any great beauty in his voice, and while Caruso studied with him, did not hesitate to say that he had little expectation of any great accomplishment from the poor pupil. Teachers have been known to express this same opinion concerning their pay in the future pupils before this; but Vergine continued to teach Caruso on the ground that he ought to help him along, and when he was ready to appear in public there had to be a discussion of terms.

When they separated Caruso's teacher said he would draw up an agreement concerning the terms of the payments, which the tenor should sign. It may have been that Vergine really thought that the tenor had little opportunity to make any large fees and that his only chance for compensating himself for his lessons lay in making the contract cover a long period. At all events he wrote a contract requiring the tenor to pay him 25 per cent. of his earnings during "five years of singing." This, the maestro said, meant that for five times three hundred and sixty appearances one-quarter of his earnings must go to the instructor.

Of course, Signor Caruso's earnings rapidly increased in amount. No recent singer of Italy had the pleasure of seeing his income jump up in the same way. So it looked as if there was a fortune in store for Vergine. Caruso paid the percentage to his teacher for more than two years before he told one of his friends, impresario of a theater in Naples, how much Vergine was making out of him. Through the advice of the impresario the matter was taken to court, and the judge promptly decided that the education Caruso had received from his teacher was not worth any such sum, and the payments came to an end.

In the same way a French teacher made an agreement with a tenor now singing at the Paris Opera, which bound the tenor to pay him a certain sum for five years and not to accept any engagements without first having put into his contract a clause declaring that a certain percentage of what he earned should go to his teacher. The teacher died and his widow endeavored to force the tenor to continue the payments. The matter getting into court, it was decided that the whole arrangement was unjust to the singer, who was found, like Caruso, to have paid enough.

Signor Amato is a Neapolitan. He was able to get an education by assistance from his father, who sold and manufactured soaps and perfumes, which are popular with the average Neapolitan, even if water is not. He sang in Sorrento, Bari, Salerno and very small cities before he got a reputation, and when he went to sing first in Germany the company was so modest in character that it was never possible for its members to travel in sleeping cars, and when they could not journey in the third class compartments in the daytime they had to sit up all night.

Riccardo Martin was able to get two needed years of study in Europe through the kindness of a wealthy New Yorker who is supposed to have millions, but gives so liberally to music that he complained last winter that he could not afford to have his drawing room furniture done over, much as it was needed. All of his income that was put aside for luxuries went to music.

None of the singers ever started out in life with smaller financial equipment than Marcella Sembrich, a fact which has inclined her to look out for others. It was impossible for her father to help her, so Jean de Janowitsch, an old Pole, was her benefactor. He had a small income, was devoted to music, and was even a composer in a small way. His songs were full of Polish feeling.

He had a passion for discovering talent in the young, and when he found Madame Sembrich at the age of six playing the piano skilfully, with only her father as her teacher, he was delighted to enable her to go to the conservatory at Lemberg. Of course, what Grandfather Janowitsch could give was small in comparison with the amounts advanced by others today, but it seemed a fortune to the little Kochanska, who was enabled through it to spend her days in study in the conservatory. It was only her talent for the piano that Grandfather Janowitsch was interested in, and he would never listen to any suggestion that she cultivate her voice.

Madame Melba's father, Mr. Mitchell, of Melbourne, always had ample means, so it was not difficult for her to obtain her musical education. An Italian singing teacher in Australia, Signor Cecchi, once brought suit against her for what he alleged was an unpaid bill for lessons; but nobody aware of Madame Melba's generosity ever took any stock in the story.

All the time Olive Fremstad was in Europe the generosity of two New York women made existence easier and

pleasanter for her. They supplied her with clothes and other equally acceptable articles.

Bessie Abbott, after she retired from the music hall stage, found friends who paid for her musical education here in New York and in Paris on the strength of an opinion from Jean de Reszké that she was destined to be a great singer.

The musical education of Francesco Mario Guardabassi in Paris was paid for by a young New Yorker of wealth. He was with Jean de Reszké for three years, and it was supposed that his teacher was training him out of the goodness of his heart.

It is not only to individuals that New Yorkers are generous. They contribute much to the support of musical organizations. In the subscription fund for the maintenance of the new Philharmonic Society two contributors have promised \$10,000 for three years. Several others have subscribed \$5,000 for the same period. Then one New Yorker is said to be ready to make good an opera deficit even if it amounts to several hundreds of thousands of dollars. He made only one stipulation, that the opera was to be conducted in accordance with his ideas.

MINNEAPOLIS MUSIC.

The annual meeting of the Thursday Musical was held this week at the studio in the Metropolitan Building. The officers selected by the nominating committee were: Mrs. Harry W. Jones, president; Mrs. S. M. Dick, first vice president; Mrs. H. M. Hill, second vice president; Lois Tennant, recording secretary; Mrs. P. D. Sherwin, corresponding secretary; Mrs. C. H. Hunter, auditor; Mrs. Charles J. Babcock, librarian. These officers were elected without a dissenting vote. The new president has been one of the most active members of the club for several years, and this year was on the executive board as well as chairman of the standing committee on instrumental music. A splendid musician herself, with more than good ability as an executive, Mrs. Jones is sure to do all that her friends expect her to do. After a brief discussion of the matter of changing the hour at which the meetings are held, it was decided to try the experiment next year of having them in the afternoon. Heretofore the meetings have been held in the morning at 10 o'clock, but from now on the meetings will be at 3.30 in the afternoon. The club now comprises 700 members, and is probably the largest club in the country devoted to the work of music. Mrs. W. O. Fryberger, the retiring president, received a rising vote of thanks at the close of the meeting.

Four prominent singers of Minneapolis journeyed to St. Peter Thursday night to assist the chorus in Gustavus Adolphus College in the production of "The Messiah." The quartet was composed of Clara Williams, Myrna Stoddard, O. T. Morris and U. S. Kerr. The chorus, under the direction of Dr. Per Olsen, consisted of about 150 young men and women from the college, and the orchestra was made up of twenty local musicians. The oratorio was splendidly given and was received so enthusiastically that requests for its repetition were sent in that night. Dr. Olsen has good cause to be proud of the work he has accomplished since he took up the musical work in the college about a year ago. He proposes to make the production of this oratorio an annual event.

Clarence Willoughby, one of the cellists of the Symphony Orchestra, tells a pretty good story of one of his personal experiences in England. He went to a small town to play with a local orchestra and found the music very simple, but the members of the orchestra very hard working and enthusiastic, while their director was a painstaking individual who wanted everything to be just right. All the music was in the key of C, but one inconsiderate composer had used a chord borrowed from some other key and which had a flat in it. The director was very anxious that the players get this chord right, so in the middle of the concert, when they approached that chord, he whispered softly: "Look out for that flat, boys." Every one was on the qui vive with expectancy, but they went right over the accidental without touching it and gave vent to their chagrin by muttering aloud, while still playing, "There, we missed it!" "Never mind," whispered the director consolingly, "we'll get it on the repeat."

Richard Czerwonky, the well known Boston violinist, has been engaged as special soloist and concertmeister with the Minneapolis Symphony Orchestra for the spring tour, beginning Sunday, April 18. He will make his first appearance with the orchestra as soloist at the concert to be given here next Sunday afternoon, playing the Bruch concerto in G minor.

The Swedish Royal Band now touring the United States will be heard in concert in the Auditorium, Wednesday evening, April 28.

As soon as Mr. Oberhoffer returns from the spring tour he will leave for Europe, sailing on June 5. He expects to be gone four months, and will not return to Minneapolis until the third week in October. While abroad he will

spend most of his time in the music centers of the Fatherland, listening to novelties as well as to classics and selecting much new music for presentation here next season.

The benefit concert to be given Frances Vincent has been postponed to the evening of April 20, owing to a conflict with the Elman concert. Miss Vincent will give her concert in Wesley M. E. Church, and it will be her last appearance before going abroad, where she expects to remain several years. She has been a popular favorite in this city for several years, and her benefit is sure to be a pretty large affair.

Pupils of Carlyle Scott will be heard in a piano recital at the Minneapolis School of Music, Oratory and Dramatic Art on the evening of April 19.

The pupils of John O. Blichfeldt were heard in recital at the Studio Arcade, Wednesday evening. Those taking part were Hallie and Edith Reid, Anna Bloomburg, Ada Lewis, Ethel Thompson, Elizabeth Gardner, Clarabelle Ohlson and Daisy Roth. Charles Werner, tenor, was the assisting artist.

The Tappan School of Music gave a musical last Wednesday evening assisted by the Tappan String Quintet and both orchestras of the school. The pupils taking part were Elias Streeter, Thomas Donaldson, George Baird, Mrs. M. E. Card, Mrs. T. L. Tappan, Mary Schurtz, Fuchsia Tappan, Gertrude, Baird, Nora Guiney, Ollie Seeder, Emma Fisher and Sarah Cronen.

The Minnesota School of Music is a newcomer in the field of musical education in the Twin Cities. The studios of the school in Minneapolis are at 21 South Sixth street, and in St. Paul at 48 East Fourth street. The studios at both places are large and commodious, and though the school is new in business it has started off briskly. H. G. Payne is the director and Professor Hy Blom the head teacher.

Mrs. W. O. Fryberger goes to Des Moines next Wednesday to lecture before the Woman's Club on the opera "Pelleas and Melisande." The club has been studying Maeterlinck's drama this winter, and was anxious to hear about the musical setting given it by Debussy.

Already Herman Zoch is at work on his seventy-second piano recital, which will be given in the Unitarian Church next November at the beginning of his twenty-fifth season. It will be a Liszt evening and the great sonata in B minor will head the program. During the last half dozen years Mr. Zoch has made a business of giving every year one or two programs made up exclusively of the compositions. So he has given complete programs from Schubert, Mendelssohn, Brahms, Chopin, Beethoven and Schumann. After this season Mr. Zoch expects to go abroad, probably in May of 1910, and if all goes well will make his home in Munich. He will present two of his pupils in recital at the Unitarian Church some time during the latter part of next month. Ray Ponsonby will give a Chopin program, playing the F minor concerto, among other things. Bernhard Dahl will give a mixed program, playing some Chopin pieces, some by Grieg and the Beethoven G major concerto.

Lulu Boynton, a contralto, with a splendid voice, was heard for the first time in several seasons at a reception given by Mrs. Morris H. Thompson last Wednesday. Miss Boynton has been studying in London for two or three years, but is now back in America for a professional career. Others who participated in the musical were Mollie Gleason, Miss Monahan, and Mrs. Eugene North.

Mrs. Emil Zimmerman and her daughter, Miss Zimmerman, were hostesses at a musical Monday evening at their apartments in the Hotel Maryland. The affair was in honor of Miss Jane Murray, of St. Paul, who is to be an Easter Monday bride. A program of songs was given by Ednah Hall, S. Howard Brown, and Mr. and Mrs. C. T. Daubach.

Mrs. Max P. Vander Horck and Mrs. John A. Nelson will be heard in a two piano recital at the Unitarian Church next Friday night.

Pupils of Maurice Eisner, of the Northwestern Conservatory, were presented in a recital Wednesday afternoon. Those taking part in the program were Eve La Due, Abbie Hollicky, Florence Hanson, Lula Stickney, Bessie Brannon, Daphne Bennett, Ruth McDonald, Mrs. H. M. Hendrickson, Florence Nunan, Edith Scott, Hattie Gilbert and Mary Willson.

Elizabeth Brown-Hawkins, of the voice department of the Conservatory, gave a recital this morning. Among other things she sang "With Rue My Heart is Laden," a

new song by Gertrude Dobyns, of the Conservatory faculty. Miss Dobyns has a number of beautiful songs to her credit, but this is the gem of the collection.

The Arpi Male Chorus will be heard in concert at the Swedish Temple, Wednesday evening, April 21.

OSCAR HATCH HAWLEY.

Melanie Guttman Rice and Her Art.

Melanie Guttman Rice, now one of the leading vocal teachers of New York, is a native of Vienna and member of a noted musical family. As a young girl she won the scholarship offered by the Imperial Opera in Vienna to the Vienna Conservatory of Music. Her uncle, Jacob Fisher, is still professor of singing at the conservatory. After graduating the young singer made a tour of Austria, appearing in such roles as Nedda, Santuzza and Carmen. She also made brilliantly successful concert tours on the Continent of Europe. Her rich dramatic soprano voice was universally admired and her singing disclosed an art that was rare and inspiring.

Madame Guttman Rice came to America through friends, who felt that a singer and vocal teacher of her abilities and training would be warmly welcomed here, and this proved only too true, for Heinrich Conried engaged Madame Rice as the first assistant to Madame Aurelia Jager, who was the directress of the Metropolitan Opera School during Mr. Conried's term as manager. Madame Rice had plenty of opportunities to show her skill. When the school was closed, on Mr. Conried's retirement, she devoted herself to her private teaching. Her pupils are filling good positions in church choirs and with opera



From the portrait by Wm. C. Rice.
MELANIE GUTTMAN RICE.

companies. Still a young woman, with the musical training that is rare, together with the musical ancestry which provides what no study can, namely, temperament and passion for the art—Madame Rice is bound to become one of the prominent factors in the development of singers in the United States. Let no man underrate this development. The wave of opera now spreading from the Atlantic to the Pacific, with the prospect that several of the Western cities will have their own opera houses within the next decade, young singers will have an opportunity to be heard, provided they are ready. A teacher and artist like Madame Rice is one who can be recommended, for she not only understands thoroughly the art of bel canto, but is also prepared to teach opera repertory and the more exalted art of lieder singing and oratorio. Madame Rice, herself, has a big repertory of lieder, as well as operatic roles. But she is, above all, a woman who loves to teach. Having retained her Old World friendships and acquaintances, Madame Rice will prove of great assistance to American singers who study with her in case they wish to have debuts abroad. All of these points should be considered by young and ambitious American singers.

Madame Guttman Rice will give a pupils' concert at Carnegie Chamber Music Hall, Tuesday evening, April 27, and doubtless the program will surpass those presented at the previous concerts. Madame Rice believes in progress, and she compels her pupils to go forward with her.

The Guttman Rice studios are located at 210 West 107th street.

Koczalski's one act opera, "The Expatriation," lately produced in Muhlhausen, is to be done shortly also at Chemnitz. Koczalski is the well known young pianist.

ARNAUD-RITCHIE RECITAL.

Germaine Arnaud, the young French pianist, and Albany Ritchie, the young English violinist, were heard in a joint recital at Mendelssohn Hall, Easter Monday afternoon. The artists gave a long program, and while many in the auditorium were in a holiday mood, the art of the youthful players compelled attention and alternately aroused enthusiasm. The program follows:

| | |
|--|-------------------|
| Sonata, op. 13..... | Gabriel Faure |
| Mlle. Arnaud and Mr. Ritchie. | |
| Symphonie Espagnole..... | Edouard Lalo |
| Albany Ritchie. | |
| Etude in E major, op. 10, No. 3..... | Chopin |
| Etude in E minor, op. 25, No. 5..... | Chopin |
| Mlle. Arnaud. | |
| Chaconne..... | Bach |
| Albany Ritchie. | |
| Au Soir..... | Schumann |
| Allegro de Concert..... | Guiraud |
| Germaine Arnaud. | |
| Ave Maria..... | Schubert-Wilhelmj |
| Nocturne, op. 27..... | Chopin |
| Farfalla..... | Emil Saurer |
| Albany Ritchie. | |
| Polonaise in A flat major, op. 53..... | Chopin |
| Germaine Arnaud. | |

The fine gifts of Mlle. Arnaud were reviewed by THE MUSICAL COURIER after her debut in the same hall last February. She is a pianist, born, so to speak, for the instrument, having the physical as well as musical requirements, beautifully developed. With poetic fancy, Miss Arnaud combined marvelous power. Her performances of the "Revolutionary" etude of Chopin, and the great polonaise at the close revealed amazing exhibition of dynamic force and yet despite her youth, the phrasing and tone color equaled that of many artists twice her age. Mlle. Arnaud repeated the "Revolutionary" study.

Mr. Ritchie, who has played at the Metropolitan Opera House, at one of the Klein concerts, and at other New York recitals, appeared to be in better form than ever on Monday afternoon. He is an artist of sterling qualities. First of all, his technic is great, and then he shows the depth that is rare indeed in a player of his immature years. Mr. Ritchie's schooling is broad. He is going to be ranked with the "electric" violinists, for he seems as fond of the French style as the German, and he is convincing and delightful in both styles. But, above all, this young man is an example to many older artists, because he is so absolutely sincere and earnest. He will never make an effort to please the "gallery." Like Mlle. Arnaud, he was obliged to play an encore, and both artists were recalled again and again.

The Faure sonata is hardly worth the pains the young artists took in rehearsing it; however, they lavished their best art in its delivery, and so merited the hearty appreciation manifested by the listeners. Harry M. Gilbert played the piano accompaniments for Mr. Ritchie.

A Correction.

The April 7 issue of THE MUSICAL COURIER states in the Plainfield, N. J., correspondence that "Archer Gibson gave his second organ recital, practically the same program as the one he played the first time he played here," etc. This is an error, as a glance at the two programs appended will show:

PROGRAM I.

| | |
|---|------------------|
| Fantasia in G minor..... | Bach |
| Sonata in F..... | Mendelssohn |
| Rhapsody on Madam Butterfly..... | Puccini-Gibson |
| Funeral March..... | Chopin |
| Barcarolle..... | Offenbach-Gibson |
| Gondolieri..... | Nevin |
| Canzone amorosa..... | Nevin |
| Buona notte..... | Nevin |
| (New transcriptions.) | |
| Moonlight..... | MacDowell |
| To a Wild Rose..... | MacDowell |
| Melody..... | Tschaikowsky |
| Toccata..... | Widor |
| Spring Song..... | Gibson |
| Liebestraum (new)..... | Gibson |
| A Love Story (new)..... | Gibson |
| Improvisation..... | Gibson |
| Bridal Processional, Lohengrin..... | Wagner-Gibson |
| Prelude, Third Act, Lohengrin..... | Wagner-Gibson |
| Pilgrims' Chorus, Tannhauser..... | Wagner-Gibson |
| All numbers on this program are transcriptions for the modern organ by Archer Gibson. | |

PROGRAM II.

| | |
|---|----------------|
| Organ concertos..... | Handel |
| Aria from Julius Caesar..... | Handel |
| Canterline Nuptiale..... | Dubois |
| Intermezzo (Suite L'Arlesienne)..... | Eizet |
| Prelude and Siciliano..... | Mascagni |
| The Two Grenadiers..... | Schumann |
| Swedish Wedding March..... | Soederman |
| Rhapsody on La Boheme..... | Puccini-Gibson |
| Aria from The Creation..... | Haydn |
| Elegy..... | Gibson |
| Etude for pedals alone..... | Gibson |
| Spring Song (by request)..... | Gibson |
| Improvisation..... | Gibson |
| Prelude, Parsifal..... | Wagner |
| Good Friday, Parsifal..... | Wagner |
| Liebestod (Tristan)..... | Wagner |
| Evening Star (Tannhauser)..... | Wagner |
| Overture, William Tell..... | Rossini |
| All numbers on this program are transcriptions for the modern organ by Archer Gibson. | |

DRESDEN ORCHESTRA'S NEW YORK DEBUT.

NOTABLE CONCERT WITH FIVE FAMOUS SOLOISTS.

The formal American debut of a Dresden orchestra imported to this country by R. E. Johnston, for a festival tour, was made at a particularly brilliant concert given last Saturday evening in Carnegie Hall, for the benefit of the Council of Jewish Women, New York Section. Five soloists of unusual distinction assisted the organization—Lillian Nordica, Germaine Schnitzer, Frieda Langendorff, David Bispham and Albert Spalding.

Needless to state, the presence of such a star quintet of artists resulted in drawing to Carnegie Hall an audience of almost record proportions, and this is the appropriate place to add that no one in the vast throng could possibly have been one whit disappointed at the quality of the musical entertainment offered by the bearers of the great names. In that respect, the event was the most interesting of all this season's tonal productions, and it called forth such salvos of applause as this public does not often expend.

As for the orchestra, it played Weber's "Freischütz" overture, Schubert's "Unfinished" symphony, and Svendsen's "Romeo and Juliet" overture, the last named selection being led by the assistant conductor, Victor I. Clark, and the rest of the program materializing under the baton of the regular conductor, Willy Olsen. The concert obviously was one dedicated mainly to the soloists, and the orchestra's time was taken up so largely with the accompaniments that it is not within the purpose of this review to go into critical details regarding the performances of the Dresden players. Doubtless they will appear again in New York and under conditions more suitable to focus attention upon themselves and their accomplishments. Victor I. Clark's leading was marked by careful musicianship and no small degree of spirit.

Nordica was in splendid voice, and gave a thrillingly dramatic rendering of the aria "Plus Grand Dans Son Obscurité," from Goldmark's "Queen of Sheba," and sang a group of songs with all the vocal and declamatory art for which she has so long been famous. Her lieder selections were "In Mitten des Balles," Tschaikowsky; "Die Bekehrte," Stange; and "Erk König," Schubert. The audience overwhelmed the prima donna with applause, and as encores she contributed Leoncavallo's "Mattinata," and a thoroughly charming and most melodious song by Charles Wakefield Cadman, from a group of four Indian songs he has just published. Mr. Cadman is the Pittsburgh representative of THE MUSICAL COURIER.

David Bispham brought to bear his customary refined musicianship and rare gift of musical characterization in "O Ruddier Than the Cherry," from Handel's "Acis and Galatea," and "Lungi dal Caro Bene," by Secchi. After bowing to numerous recalls, he finally was forced to add an encore, Schubert's "Hark, Hark, the Lark!"

Albert Spalding, excellent artist that he is, gave unbounded pleasure with his facile technique, and pure, voluminous tone, in Saint-Saëns' "Rondo Capriccioso," and Wieniawski's polonaise in A. His success was of such an emphatic nature that the enthusiastic audience forced him to grant an extra number in the shape of Bach's "Air" on the G string.

Langendorff's rich and resonant voice sounded to fine

advantage in an aria (prison scene) from Meyerbeer's "Prophete," which she gave with spirit and conviction. A deserved encore was demanded and granted, which proved to be the famous "Mon Cœur" aria from the second act of "Samson and Delilah."

Germaine Schnitzer's brilliant pianism and warm musical temperament had plenty of opportunity to shine in the Liszt E flat concerto, which she delivered in dashing and thoroughly virtuoso style. Her share of the plaudits was on a par with that received by the other soloists, and she was unable to resist the imperative calls for an encore, which consisted of the delightful but rarely played "Valse Oubliée," by Liszt.

All in all, R. E. Johnston, who managed the concert, is to be congratulated upon assembling on one stage for a single concert so many luminous lights of the musical world.

The able accompanists of the evening were André Benoist and Harold Smith.

LAST WEEK OF METROPOLITAN'S SEASON.

"Aida," April 7.

Destinn, Gay, Sparkes, Caruso, Amato, Didur, Rossi. Conductor, Toscanini.

"Siegfried," April 8.

Gadski, Homer, Sparkes, Burrian, Soomer, Reiss, Goritz, Blass. Conductor, Hertz.

Verdi's "Requiem," April 9 (Good Friday).

Soloists: Destinn, Homer, Martin, Witherspoon. Conductor, Toscanini.

"Madam Butterfly," April 9 (Matinee).

Farrar, Fornia, Grassi, Scotti, Bada. Conductor, Toscanini.

"Gotterdammerung," April 10.

Gadski, Homer, Fornia, Sparkes, Wakefield, Burrian, Hinckley, Mühlmann, Goritz. Conductor, Hertz.

Arimondi Sails to Sing in Prague.

Vittorio Arimondi, the basso of the Manhattan Opera House, accompanied by Madame Arimondi, sailed for Europe last Thursday on the steamer Lorraine. As announced some weeks ago in THE MUSICAL COURIER, Signor Arimondi is going abroad to sing at the Opera in Prague under Angelo Neumann's management. His engagement begins in May.

De Segurola for the Metropolitan.

De Segurola signed last Saturday an engagement for two successive years with the Metropolitan Opera House. This celebrated artist has also signed for a tournee of fifteen concerts, together with Mr. Constantino, from October 15 to November 10.

Sixth Rubinstein Musicales.

Marie Cross-Newhaus concluded the season of the Rubinstein musicales on Saturday, April 10, at the Waldorf-Astoria. Paul Dufault sang with his faultless French diction and stirring voice a group of French songs, meeting with much appreciation. Reinold Werrenrath was in fine voice and made many new friends. Eleanor Stark-Stanley gave two brilliant groups at the piano, and Mrs. Ruggles accompanied. The program was as follows:

| | |
|---|-----------------|
| Aria from Benvenuto Cellini..... | Diaz |
| Paul Dufault..... | |
| Gavotte..... | Gluck-Brahms |
| Frühlingsläuben..... | Moszkowski |
| Ungeduld..... | Moszkowski |
| Eleanor Stark-Stanley..... | |
| Cesar's Lament, from Julius Caesar..... | Handel |
| Reinold Werrenrath..... | |
| Musical Anecdotes..... | Madame Newhaus. |
| Mélsande in the Wood..... | Goetz |
| A Bowl of Roses..... | Clarke |
| A Birthday..... | Cowen |
| Paul Dufault..... | |
| Meine Liebe ist Grün..... | Brahms |
| Zu'r Ruh, Zu'r Ruh..... | Wolf |
| Reinold Werrenrath..... | |
| L'Alouette..... | Balakirew |
| Berceuse..... | Chopin |
| Czardas..... | MacDowell |
| Eleanor Stark-Stanley..... | |
| J'ai Pleuré en Rêve..... | Hüe |
| Le Sais Tu?..... | Massenet |
| S J'étais Dieu..... | Devries |
| Paul Dufault..... | |
| Molly's Eyes..... | Hawley |
| Danny Deever (by request)..... | Damrosch |
| Reinold Werrenrath..... | |

Tina Lerner's Triumph in Philadelphia.

Tina Lerner, the Russian pianist, has won another triumph, this time in Philadelphia. A few criticisms follow:

Miss Lerner justifies by her playing the enthusiastic appreciation that stops short of exaggerated adulation. Her fingers are nimble feet in passage work and runs, which are so fluent one is hardly conscious of the separate notes. She plays with a considerable degree of emotional intensity and temperament of the Madame Nazimova sort, though less sophisticated. Her unaffected demeanor upon the concert platform is an engaging characteristic of the artist. Philadelphia Public Ledger.

The event of special interest was the appearance of Tina Lerner, the young Russian pianist, who has been called "The feminine Godowsky." Miss Lerner proved that she is a pianist with a technique that surmounts all difficulties, a temperament that materially aids her in winning her audience, and the touch and tone of one who comprehends the poetry of piano playing as well as the bigness of its possibilities.—Philadelphia Evening Bulletin.

The following notice from the Williamsport, Pa., Sun, of March 3, tells of an ovation the young pianist won in that city:

Ovation for Tina Lerner.—Tina Lerner, the Russian pianist, came to Williamsport last night under the auspices of the Cio Club, and at Association Hall demonstrated that she is one of the greatest living pianists. The entire program was faultless and the completion of every period in the program was the signal for an encore. At the conclusion Miss Lerner was given an ovation seldom granted by a Williamsport audience.

Henri G. Scott Engaged for the Manhattan.

Henri G. Scott, the American basso, has been engaged for the Manhattan Opera House with a five years' contract. Mr. Scott is a fine acquisition, being a splendid artist.

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NEW YORK, APRIL 12, 1909.

J. Christopher Marks vocal and instrumental compositions took up the entire program of the last concert of the International Art Society, founded in 1907, by Mrs. Marks, who is still president. There were vocal solos, with and without violin obligato, duets and violin solos, and a fine audience, attentive and appreciative, heard and applauded the fluent, unconstrained music. The singers were Vivian Holt, D. Stanley Harris, Evelyn Phillips, Clarence Pease, Laura B. Hageman, C. Bancroft Marsh, William A. Kneen, Mrs. A. Murray, all the accompaniments played by Dr. Marks. Encores and partial repetitions were frequent, Miss Holt singing a manuscript song just completed, the text by Mrs. Marks, full of optimism. Following the music Mrs. Marks reported the progress of the society, especially in the up State branch organization at Syracuse, and then came dancing, preparations for which were evident in the tasteful attire of the ladies attending the concert. The society has already forced recognition of the principle of "No pay, no music." Let the good work continue!

Wright Kramer delivering one of the Burton Holmes travelogues at the Lyceum Theatre, quoted the statement that one could not sit in the Cafe de la Paix a brief time without seeing someone or something straight from America. So he sat down, looked about, and in a moment caught sight of a news stand with papers and magazines displayed; in the upper left hand corner was THE MUSICAL COURIER, with the picture of George Hamlin on its front page. Needless to say he ordered cider, ice cream, peanuts and gum at once. The reference to this American periodical brought forth applause from the audience, the picture thrown on the sheet looking most life like. April 12 London was exhibited, and next Sunday evening and Monday afternoon (at 3 o'clock) Fez, in Morocco, is to be shown. Louis Francis Brown is to be congratulated upon the fine audiences attending these lectures, as well as upon the superior motion pictures, colored views, etc. There is never a hitch with the machine, and Mr. Kramer's descriptions and narratives are pleasant, informing and bright.

Platon Brounoff's lecture recital on Jewish folksongs, the people's songs, heretofore unpublished, but collected by him at cafes, homes and elsewhere, at Cooper Union, April 8, brought out a large audience. Witty stories alternated with narrative, and the various songs, nearly all of them in the minor key, some laboriously playful, others pathetic, tender, were followed sympathetically by an audience composed in large part of Hebrews. Part II of the program consisted of vocal and instrumental numbers by Brounoff, interpreted by the composer, Ida V. B. Farrar, Bernard Siminow, Maurice Nitke, Doris Wilson, Morris Silver, M. Melzini and George Rogovoy. Of these Nitke, the violinist, with his beautiful tone, and Rogovoy, cellist, who played "Christmas in Russia," and two encore pieces, deserve special mention. The audience recalled him repeatedly, such was the effectiveness of his solo playing.

Caroline Mahr-Hardy, soprano, and Percy Hemus, baritone, won special honors at the Y. M. C. A. Easter oratorio performances in Carnegie Hall, Sunday afternoon, Tali E. Morgan, conductor, when "Gallia" and "The Ho'y City" were sung, a large chorus, and good sized orchestra forming the background. Though late in beginning, the two works went exceedingly well. Mrs. Hardy's solo in "Gallia" was interrupted with applause before the finish, and Mr. Hemus sang his solo splendidly, winning the heartiest of applause.

Arthur Hyde, organist and choirmaster of St. Bartholomew's Church, presented Bach's "The Passion," April 7, the large chorus choir, and Louise Ormsby, Marie Doxrud, Mildred Potter, Frederick Weld and Nathan Biesenthal, sharing in the achievement. The noble chorales were smoothly sung, with beauty of expression, and the "Lightnings and Thunder" chorus was cleanly sung; perhaps a little slow of tempo. A trio for tenor, bass and soprano

had momentary difficulties, soon passed by, however. The tenor's "And now behold" had rather loud organ support, but such detail could be known only to the professional musician. The church was crowded to the utmost, and Mr. Hyde is to be congratulated on the dignity of the performance.

Frederic Martin has been booked by Haensel & Jones for many important dates West and South, in part as follows: Denver, Col., "Samson"; Milwaukee, Wis., "Die Schopfung," Haydn; Madison, Wis., Elgar's "King Olaf"; Chicago, final concert of the Mendelssohn Club. In the South he will have appearances in concert and festivals at Cumberland, Md.; Charlottesville, Va.; Staunton, Va.; Asheville, Charlotte and Raleigh, N. C.; Florence, S. C., closing one of his busiest seasons in Richmond, Va.

Berthe Roy, pianist, and Paul Dufault, tenor, will give a joint piano and vocal recital at Mendelssohn Hall, Wednesday evening, April 28. The pianist will play pieces by Guiraud, Chopin and Schulz-Evler, and the singer will sing classic songs in English, including "Sound an Alarm," by Handel, German lieder and French songs. April 18 Mr. Dufault sings in Three Rivers, Canada; April 16, "The Children's Crusade," in Montreal, and other engagements follow.

Florence Austin, the violinist, has had a very good season, her tour at Christmas time in the Northwest being especially successful. Early next season she plans to give a recital at Mendelssohn Hall, playing some little known works, among them a composition by Campagnoli, arranged for violin by Musin, which the latter has dedicated to her. She expects also to undertake another tour, and a more extensive one through the Northwest.

Amy Grant gave "Enoch Arden" with the Strauss music April 11, and April 17 she gives "Salome," April 24 "Peleas and Melisande," May 2 "Electra." These readings all have the music played in condensed piano score. She read "Salome" in Washington a fortnight ago, and the Washington Post says, "She was enthusiastically received." In the audience were Mrs. Barney, Mrs. Fremont, Mrs. E. H. G. Slater, Miss Gwynn, the Hon. Maude Pauncefoot, the Misses Downing, and others interested in artistic productions.

Conrad Wirtz, organist and choirmaster at Grace Episcopal Church, East 116th street, Harlem, presented a brilliant program of music on Easter Day, among other things his own "Te Deum" and "Jubilate." The choir includes twenty singers.

Annual memorial services of Aerie No. 43, at Paterson, N. J., April 4, enlisted the aid of a large contingent of soloists from Manhattan. Harriet Barkley, soprano; Mildred Potter, alto; Alfred Dickson, tenor, and McCall Latham, baritone, formed the vocal quartet, singing three appropriate selections and solos. Herwegh von Ende, violinist; James Liebling, cellist; Selmer Pfeiffer, double bass, and the Von Ende Violin Choir, with Max Liebling, accompanist, shared in the music, which was heard by a large gathering of people.

Jan Munkacsy, violinist; Mrs. Munkacsy, pianist, and Goldie Gross, cellist, assisted the solo quartet and chorus choir of the Central Baptist Church, F. W. Riesberg, organist, Easter Sunday. Mr. Munkacsy played a melody by Guilman and an aria by Goldmark, and Goldie Gross played Goltermann's "Andante" and Jensen's "Murmuring Zephyrs." Brilliant choral numbers completed the program, which is to be repeated in part the coming Sunday.

Pearl Beh, soprano; Mary Mitcheltree, alto; Daniel Robinson, tenor, and Leroy Hetzel, bass and manager, constitute the "Schumann Quartet." They sang at a concert given in the Metropolitan Temple, Seventh avenue and Fourteenth street, April 10, greatly pleasing a large audience. Miss Beh in particular has a fine voice and an attractive personality.

Mrs. Henry Monroe Smith, soprano, recently sang, with beauty of voice and expression, "Come Unto Him" and "Hosanna" for a private audience. She is an experienced and able singer.

Gerrit Smith gives a concert of his compositions Wednesday of this week at the Colony Club, Kitty Cheatnam, Marguerite Hall, Ethel L. Elliott, Francis Rogers, Heinrich Meyn, Arthur Philips and a chorus of women taking part in the program. Dr. Smith has been very ill for a fortnight past.

John Dennis Mehan has saved more than one church singer her position next season, by taking hold of a voice which for some reason was rapidly giving dissatisfaction. The chairman of a prominent Fifth avenue Presbyterian

church told the writer that this was the case, inasmuch as the committee had decided about January 1 that they would seek another soprano. Just at that time she began study under the Mehans, with the result that there was an immediate change for the better, and she has been re-engaged.

Dr. Ernst Eberhard, director of the Grand Conservatory of Music, announces a post-graduate course for professionals, beginning next month, under the supervision of Dr. Ralph Horner, of the University of Durham, England, and ending July 17.

Wednesday, April 14, at 3.30 p. m., Moritz E. Schwarz plays the following program of organ music at Trinity Church: "Allelujah," Dubois; "Easter Morning," Malling; "Christus Resurrexit," Ravanells; "Spring Song," Hollins; "Easter Offertoire," de la Tombelle; "An April Song," Brewer; "Hallelujah," Beethoven.

Claude H. Warford, the tenor, sang in Newton, N. J., April 13. Other dates this month include Darien, Conn., April 17, and New York City, April 23.

The violin pupils of Ferdinand Carri will give a concert at Mendelssohn Hall, Saturday evening, April 24. The program follows:

Quartet for four violins—
 SarabandeHandel
 GavotteBach
 Isabelle Rackoff, Esther Goodman, Josef Lucatorto, Paul Formont.
 Air Varie, op. 22.....Vieuxtemps
 Rebecca Enklewitz
 Fantasia, La StranieraDancila
 Master George Kohlmeier.
 Fantasia, Ernani (for two violins).....Carri
 Esther Goodman and Paul Formont.
 Souvenir de Haydn.....Leonard
 Josef Lucatorto.
 Fantasia, FaustWieniawski
 Maldi Sprunk.
 Fantasia, Moise (performed entirely on the G string).....Paganini
 Willie Monaghan.
 Quartet, Marche NuptialePapini
 Ida Sundel, Rebecca Enklewitz, J. C. Kicherer, James Isold.
 Fantasia, AppassionataVieuxtemps
 Isabelle Rackoff.
 Witches' DancePaganini
 Anderson Campbell.
 Scene de Ballet.....De Beriot
 Esther Goodman.
 Fantasia, OthelloErnst
 J. C. Kicherer.
 Andante and Rondo, from seventh concerto.....De Beriot
 Michael Franz.
 La Campanella, from second concerto.....Paganini
 Willie Monaghan.
 Ligeuner WeisenSarasate
 Maldi Sprunk.
 Largo, for violins, piano and organ.....Handel
 Maldi Sprunk, Rebecca Enklewitz, Sally Curry, E. Mac-Ginness, Willie Monaghan, Samuel Friedman, Josef Allegro, Michal Franz, Paul Formont, D. Scotelaro, Harry Weiss, Isabelle Rackoff, Esther Goodman, Mollie Greenberg, C. Smith, J. C. Kicherer, James Isold, George Diehl, T. Brancaccio, A. Glasser, Walter Vogel, Willie Madden, Josephine Graa, Ida Sundel, Roslyn Johnson, Florence Coughlin, Anderson Campbell, D. Intiso, Rudolph Hosek, Josef Lucatorto, George Kohlmeier, Louis Sattler, Henry Koenig organ; Hermann Carri, piano.

Marie Cross Newhaus will give her annual concert at the Waldorf-Astoria, April 21. The program will be contributed by a number of well known professionals, some of Madame Newhaus' artists' pupils and an orchestra.

After five weeks illness, Alois Trnka, the Bohemian violinist, has resumed his teaching. Mr. Trnka, who speaks perfect English, is Sevcik's American representative, and he has been particularly successful this season with a large class of pupils, both resident in New York and from out of town.

Elizabeth Grace Clark Recital April 20.

Elizabeth Grace Clark, one of the best of the numerous excellent artist pupils of Lesley Martin, announces a song recital, Tuesday evening, April 20, 8:30 o'clock, at "Rusurban," 105 Lefferts Place, Brooklyn. She will be assisted by Dr. Eugene Walton Marshall, who is also a Martin pupil.

Heinrich Gebhard Plays with the Czerwonky Quartet in Boston.

Heinrich Gebhard, pianist, has been engaged to play with the Czerwonky Quartet at Steinert Hall, Boston, on the evening of April 14, when Cesar Franck's piano quintet in F minor will be played.

Archer Gibson's Resignation.

Archer Gibson has resigned his post as organist and choirmaster of the Brick Presbyterian Church, which he has made famous for its beautiful music. Mr. Gibson will devote his time and energy to virtuoso organ playing and composition.

The Flonzaley Quartet Plays for the People.

Through the courtesy of E. J. de Coppet, the Flonzaley Quartet played at the final concert of the People's Symphony Auxiliary Club at Cooper Union Hall Friday evening, April 9. It was quite evident that the fame of this superb chamber organization went before it, as the auditorium, which accommodates some 2,000 people, was packed to the doors, not only with members of the Auxiliary Club, but with students and workers, who grasped at the opportunity of hearing this superb chamber organization in one of the most interesting programs of the season. Nor was this earnest body of students disappointed. Tumultuous applause greeted Messrs. Betti, Pochon, Ara and d'Archaubeau after they had concluded the finale of Haydn's D major quartet, op. 76, No. 5. Notwithstanding the miserable acoustics of the old hall, the work of the players left nothing to be desired and the impression they created was a deep one. Besides Haydn's delicately scored work, the Quartet was heard in Glazounow's "Courante," an adagio cantabile from Beethoven quartet, op. 18, No. 4, and the popular scherzo from Dvorák's quartet, op. 105, numbers which they have played at previous concerts in the city. Alfred Pochon, second violinist of the organization, was soloist, and played with deep feeling and technical proficiency a "Romance" by Sinding and Sarasate's "Dance Espagnole" in C major.

The annual business meeting of the People's Symphony Auxiliary Club was held before the concert. Among other things, F. X. Arens, musical director of the club, announced that at the concerts next year a chronological survey of piano literature will be made. Of interest, too, was the announcement that Beethoven's ninth symphony will be analyzed and studied next season. Mr. Arens has planned to play one movement of the symphony at each orchestral concert, and at the final concert the heroic work will be heard in its entirety.

Cornell Studio Recitals Continue.

Samuel P. Brown, the possessor of a fine bass-baritone voice, who sings at Embury M. E. Church, Jersey City, gave last week's recital in the A. Y. Cornell artist-students' course. This was the program:

Caro Mio Ben.....Giordani
Lungi dal caro bene.....Secchi
O Ruddier Than the Cherry.....Handel
Der Wanderer.....Schubert
Ich grolle nicht.....Schumann
Fuer Music.....Franz
Wie Melodien zieht es mir.....Brahms
Nur wer die Sehnsucht Kennt.....Tschalkowsky
Gesang Weyla's.....Wolf
A Night in Naishapur.....Mary Turner Salter
Long, Long Ago.....
In the City the Misgar.....
The Song.....
The Moon Hath Long Since Wandered.....
The Farewell.....
Love Is a Sickness.....Parker
Benedict's Stream.....Old Irish
The Mad Dog (Vicar of Wakefield).....Liza Lehmann
Recompense.....Hammond
Rolling Down to Rio.....German
A. Y. Cornell at the piano.

The two old Italian love songs beginning the program were very well sung. Mr. Brown's declamatory style in the introduction of Handel's "O Ruddier Than the Cherry," followed by the flowing passages, done in facile fashion, elastic and rhythmical, brought him warm approval and applause. His excellent German, fervor and beauty

of tone, especially on another high F in "Nur wer die Sehnsucht Kennt," so full of sustained power, were apparent to all. Classic lieder by Schubert, Schumann, Franz and Brahms, all sung in German, and the five songs of Salter's cycle, "A Night in Naishapur," came next, finishing with Hammond's "Recompense" and "Rolling Down to Rio," by German, the last sung with unctuous humor, all giving much pleasure to an audience which filled the roomy studios. A. Y. Cornell played the piano accompaniments with his every ready sympathy and artistic insight. Tomorrow (Thursday) evening, April 15, he and Mildred Graham-Reardon unite in a studio recital.

Augusta Cottlow's New York Recital Program.

Augusta Cottlow's friends and admirers in and around New York, will give her a hearty welcome when she comes



AUGUSTA COTTLOW.

before them at Mendelssohn Hall, Friday evening, April 23, for her farewell recital, on the eve of her departure for Europe, where she is to remain indefinitely. The gifted young pianist will give the following program:

Chaconne.....Bach-Busoni
Intermezzo, op. 118, No. 2.....Brahms
Novelette, F sharp minor, No. 8.....Schumann
Two etudes, F minor and D flat major.....Chopin
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Ballade, F major, op. 38.....Chopin
Sonata Eroica, op. 30.....MacDowell
Etude, G minor, op. 7.....Zarembski
Barcarolle, G minor, op. 10, No. 3.....Rachmaninoff
Mephisto Walzer.....Liszt

Friday evening, in the Parmalee school building auditorium, the concert of the Parmalee Boys' Band, of Youngstown, Ohio, was given under the direction of Ernest Cowden. The affair was well attended and gave general satisfaction.

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**Bispham's Tour of the Pacific Coast.**

David Bispham's great tour of the Pacific Coast culminated in a remarkable concert in the Greek theatre, at Berkeley, California, before an audience numbering over 3,000 persons. The papers of San Francisco, as of all other California points, were enthusiastic in their praises of the popular baritone, and the attendance at each of the twenty odd appearances was something quite out of the ordinary. Mr. Bispham's recitation of Poe's "Raven," to the music of Arthur Bergh, was asked for, and given at each performance; Mr. Bispham having given it thirty times in public since its first performance at the Poe Celebration in New York early in the winter.

"The feature of Mr. Bispham's program," said the Fresno Republic, "was his wonderful interpretation of 'The Raven.' Dramatic annals lack many pages because Mr. Bispham chose to sing rather than act, but music dramas have been given interpretations through him that have never been equalled. He is an idealist and a scholar, and as a musical educator has no peer."

The following brief excerpts from newspapers of the coast will be of interest to Mr. Bispham's admirers:

How empty and meaningless seem words after an evening spent with David Bispham! The idle chatter of praise and eulogy seems entirely inadequate. His art is something to take back to our homes, to think about and to use to beautify our lives.—Fresno Tribune.

Bispham is a charmer. His voice is of unusual richness and his personal magnetism carries the audience away from the ordinary unsentimentality of every-day life to the ethereal heights of harmony and concord. He is artistic from the crown of the head to the sole of his feet.—San José Times.

No less than with his songs did this versatile man enthral us in that immortal work, Poe's "Raven." He elucidated the poem as I think few have hitherto been able to do, and at last grew twenty years old before our very eyes in his portrayal of despair. It was masterly.—Alameda Argus.

Rare old wine, rich, mellow and unctuous, yet full of the fire and sparkle of youth—such is the voice of David Bispham.—San Francisco Call.

David Bispham gave a program that will linger in memory as one of the most striking and delightful of the entire season. For his splendid portrayals of the numerous and varied numbers, Mr. Bispham was rewarded with an ovation that attested to his great popularity in this city.—San Francisco Chronicle.

New Philharmonic Dates.

The Carnegie Hall dates next season of the Philharmonic Society will be as follows:

Regular series—Thursday evenings—November 4, November 25, December 16, January 6, January 20, February 3, February 17 and March 10. Friday afternoons—November 5, November 26, December 17, January 7, January 21, February 4, February 18 and March 11.

Historical cycle—Wednesday evenings—November 10, December 8, December 29, January 26, March 2 and March 30.

Beethoven cycle—Friday afternoons—November 19, December 31, January 14, March 4 and April 1.

Sunday afternoons—February 27, March 6, March 13 and March 27.

Siloti is conducting successful orchestral concerts in St. Petersburg. Some of the works he performed were Tschalkowsky's "Hamlet," the same composer's fourth symphony, Wassilenko's "The Garden of Death," and compositions by Ravel, Strauss, Elgar, etc. Nikisch was invited to conduct the eighth and ninth of the Siloti concerts. Some of the soloists here were Casals, Chaliapine, Galston, and Siloti himself.

MR. W. EDWARD HEIMENDAHL,

one of the leading professors in charge of the vocal department at the Peabody Conservatory in Baltimore, begs to announce that he is open for engagement to take charge of a vocal class at one of the summer schools or assemblies. For further information address 2119 Maryland avenue, Baltimore, Md.

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30 RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, MARCH 29, 1909.

Recent concerts at the Students' Atelier Reunions, with addresses by the minister in charge, Rev. Dr. Ernest Warburton Shurtleff, have offered some interesting programs to their numerous attendants, including Georgia Richardson, pianist, and Sarah Wilder, soprano, in the following: Sonata in G minor, Schumann; etude, Schöler; nocturne, Chopin; rhapsodie, Liszt; "Come Unto Me," Handel; with Schubert's "Litanei" and "Wohin?" Miss Richardson, who is a pupil of Wager Swayne, has a very glib and facile technique, and plays with excellent musical understanding. Miss Wilder, a pupil of Allis van Gelder, acquitted herself well in Handel's "Come Unto Me" and the Schubert songs. Her voice is of a most agreeable quality and her progress is noticeable on each new occasion. Jean Verd is the official accompanist. The next meeting presented Elizabeth Hammond, cellist, and Paul Petry, baritone, in cello and vocal selections, respectively. Miss Hammond played the "Allegro du Concerto" by Popper and an andante by Goltermann with excellent tone and adequate technical ability. Mr. Petry was in good condition when he sang: "It Is Enough" (from "Elijah") and a later group of "Star," Liza Lehmann; "Prospice," Sydney Homer, and "Eri tu," Verdi. The third program contained the "Sonata Appassionata," Beethoven; "Rhapsodie Hongroise" (No. 12), Liszt, splendidly interpreted by that talented young Boston girl, Aline van Barentzen, and Maria Noble-Smyth, who sang Gounod's "O! Divine Redeemer," "Nina," of Pergolesi, and the "Conseils à Nina," Weckerlin; she also drew on Massenet and on Verdi for two airs. A fourth program opened with the Handel sonata in G minor for cello and piano, by G. G. Gurt and Jean Verd; two selections for cello, by Fauré and Reyner, respectively, and for the voice, "Jesus, My Lord," by Bohm, and "Honor and Arms," from Handel's "Samson," splendidly delivered by C. Edward Clarke; two cello soli by Fauré and by Popper, and ending with "Chanson de Koebi" ("Les Armaillés"), of Doret, and a "Pilgrims' Song," Tschakowsky. A later program contained the Chopin-Sarasate nocturne in E flat for violin, played by Paul Oberdoerffer, and a mazurka by Zarziski; Helen

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Brown Read's contributions were Walter Rummel's "Twilight" and a "Morning Hymn" by Henschel, which she sang beautifully

Harold Bauer was most successful in his concert at the Salle des Agriculteurs. His audience was large and enthusiastic, and he seemed to play with more authority than on any previous occasion. Bauer's program contained works from Beethoven, Bach, Brahms, Liszt, Schumann and Chopin.

Marie Panthès came on from Geneva to give five recitals of piano music at the Salle Pleyel. Her programs were composed of works from Couperin, Rameau, Scarlatti and Bach; from Mozart and Beethoven; from Schubert, Mendelssohn and Schumann; from Chopin and Liszt; and from Brahms, Moor, Franck, Chausson, Chabrier, Godard, Alkan, Albeniz and Balakireff.

The Quatuor Chailley (Marcel Chailley, Louis Gravrand, Philippe Jürgensen and René Schidenhelm) have given three concerts at the same salle, with the assistance of Madame Durand-Texte and Georges de Lausney; Yvonne Gall and Céline Chailley-Richez; Madame Fournier, de Nocé and César Geloso. M. Chailley distinguished himself not only as the leader of his Quartet, which this year is much improved over last year's work, but as a refined soloist in the "Rondo Capriccioso" of Saint-Saëns. Madame Chailley-Richez proved to be a most sympathetic ensemble musician in a quintet by G. B. Simia, as well as an attractive and charming pianist in the César Franck "Prelude, Choral and Fugue." The various quartets were well given.

Two highly successful concerts have been given in the Salle des Agriculteurs by the Trio Chaigneau (Thérèse, Suzanne and Marguerite Chaigneau), with Gail Gardner as vocalist. The most interesting numbers of the first program were a première audition in Paris of the Max Reger trio in E minor (op. 102), which made a deep impression, and three Scotch songs (op. 108) of Beethoven, by Miss Gardner, with accompaniment of piano, violin and cello. Besides two important song groups in German, the second program opened with a trio by Henry Février and closed with a Brahms trio in B (op. 8). The guiding star of the Trio seems to be sisterly love and musical intelligence, and while I have frequently heard the Mlles. Chaigneau play, I never heard them perform so perfectly together as in these last concerts. Gail Gardner is constantly improving in artistic delivery and her work on this occasion seemed love inspired; her style and her interpretation showed good understanding and profitable study—in other words, Miss Gardner possesses excellent knowledge which she uses to good advantage. The audiences applauded enthusiastically.

At Washington Palace a young American cellist, Elizabeth Hammond, gave a first concert, with the assistance of Alfred Baehrens, a baritone singer. The program, modest and well chosen, was easily executed, and won for the happy instrumentalist several encore requests. Miss Hammond commands over a large, full tone, a bold and free bow, with sure and clean technique. The program opened with a highly creditable performance of Saint-Saëns' first concerto for cello, followed later by Dvorák's humoresque, a "Ronde de Nuit," by Chréten; "Sehnsucht," by Nöck; Popper's tarentelle, etc., in all of which Miss Hammond gave evidence of talent and musical expression, displaying throughout the program many agreeable qualities that should win for her an enviable position in the ranks of cello soloists. Mr. Baehrens, gifted with a fine and well trained baritone voice, interpreted songs from Berlioz and Widor, from Strauss, Brahms, Schubert, and Schumann.

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and ending with the "Evening Star" romance from "Tannhäuser," cello obligato being added by Miss Hammond and accompanied by Mr. Wagner.

The thirteenth, which was the last concert for the season of the Société Philharmonique, brought Fritz Kreisler to Paris. His splendid reception must remain one of the souvenirs of his career, for rarely has the appearance of any artist created such enthusiasm. Two sonatas, Handel's in A, and another by Bach in E minor, were the opening numbers. Later Mr. Kreisler gave a choice selection of pieces by Benda, Pugnani, Corelli, Lotti, Tartini and Franoeur, which were enjoyed with hand-smarting and glove-splitting results. A final group consisted of the violinist's own "Introduction et Scherzo—Caprice" for violin alone, and two Paganini Caprices (in B minor and A minor), which created the demand for encores—that had to be granted. Madame Thérèse Jeanès, who assisted with similar selections from Monteverde, Rameau and Gluck, has a powerful, but uneven voice, which she used with none too much proof of absolute knowledge or perfect control. Eugène Wagner was an able accompanist.

Frédéric Hoffmann, American baritone, achieved a popular success at a Sunday night's concert of the Touche Orchestra, when he was heard in Adam's "Holy City," and "Dry Those Tears," by T. del Riego, with violin and organ accompaniment.

Magdeleine Godard, the violinist and sister of the composer of "La Vivandière," gave her last and most delightful soirée musicale on Thursday last. There was lots of fine music and a splendid assembly of invited guests present.

Madame Marteau de Milleville and M. G. Mauguère are giving an afternoon series of song recitals entitled "Le Lied Moderne," to which they are attracting interested audiences fond of good singing.

The Société Nationale chose the Salle Gaveau in which to give their 361st concert, when the program presented new compositions by Marcel Orban, Pierre Bretagne, Pierre

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At the same salle the Sechiari orchestral concert on Thursday evening attracted a good sized audience to hear, among other things, a first performance here of Isidore de Lara's "Le Réveil du Bouddha," and of Em. Moor's "Concertstück" for piano, played by Maurice Dumesnil. The orchestra, numbering about seventy performers, is under direction of Monsieur Sechiari, who is well known as a violinist. The "Réveil du Bouddha" was given in fragments, conducted by the composer, but made no great impression on the audience. Although the title would suggest something of an Oriental character in the music, there is no such nature, mood or coloring to be found in it.

Charlotte Lund, the soprano, has returned to Paris from a singing engagement at Rouen, and is again actively pursuing her opera studies.

Lina Cavalieri has been engaged by MM. Messager and Broussan for a series of performances at the Opéra during the month of April—her first role to be that of Thais, which was last sung here on the same stage by her rival, Mary Garden, whom she has now left behind at the Manhattan in New York.

Feodoroff, of the Opéra, who is a Dossert pupil, has recently been engaged by Albert Carré, director of the Opéra-Comique, to sing the tenor role in the coming revival of Gluck's "Iphigénie." He was the soloist of the Lamoureux Concert last Sunday when Mozart's "Requiem" was given.

Francis Archambault, baritone, pupil of Dossert, sailed for America. He has been engaged by Director Henry Russell to sing leading roles at the Boston Opera. Mr. Archambault has appeared with success at the Covent Garden and at La Scala in Milan.

"My Aeroplane Girl" is to be sung in London by George Grossmith in the new revue at the Empire Theater. This song has had great success in Rome, where it has been played by Boldi, and Paulette Darty has made a hit singing it at Biarritz.

Before the First Chamber of the Paris Civil Courts the lawsuit pending between Maurice Maeterlinck, on the one hand, and M. Février and the management of the Opéra on the other, came up again for hearing, and the "substitut," M. Matter, summed up the case, his finding being against M. Maeterlinck. He said nothing proved M. Maeterlinck's contention, that the opera "Monna Vanna" had been reserved by him for the Opéra Comique.

The annual general meeting of the shareholders of the Opéra will be held at the Opéra on April 3.

On Monday afternoon, Alleyne Archibald, Henry Eames' assistant, gave a recital including the following numbers: "Prelude, Fugue and Variations," César Franck—scherzo in C sharp minor, Chopin; "Dance of the Gnomes," Liszt; "Warum," Schumann—rhapsody, C major, Dohnanyi. On this occasion a group of songs was given by Mrs. Millett, a pupil of Oscar Seagle.

Mr. Eames gave his third lecture in his announced course on "Musical Appréciation" last Thursday. The subject, "Single Form Compositions," was thoroughly gone over, their origin and evolution traced and very effectively illustrated by Mr. Eames and others upon the piano and the violin. The demand for such talks by a well schooled musician, such as Mr. Eames, is shown in the increased attendance which on this occasion crowded the large studio to its utmost capacity.

Olga Samaroïff, the pianist, has returned to Paris from London, where she played the Schumann concerto with Director Nikisch at the Albert Hall.

Georgia Richardson, pupil of Wager Swayne, whose success at the Marigny concerts was chronicled last week, has again been engaged to play there next Sunday afternoon.

Mrs. Archibald S. White, of New York, who came to Paris expressly to resume her vocal work with her former teacher, Dossert, gave a song recital on Saturday, March 13, at his studios in the rue Spontini. Mrs. White has been a student of Dossert for three years; in fact, she acknowledges no other teacher, as all her vocal training has been accomplished under his instruction, and rather than experiment with others, Mrs. White prefers to spend a part of each year in Paris coaching new repertory with Mr. Dossert. The program on Saturday included songs by Saint-Saëns, Brahms, Franz and Rubinstein. The New York Herald said: "Mrs. White is a gifted artist, with a con-

tralto voice of great beauty and resonance. Her interpretation, phrasing and diction proved the excellence of her musical training. From the Paris Daily Mail the following: "Mrs. White's voice is a contralto of extended range and warm mellow tone. She sang with sympathy and finished art."

At the Cercle International des Arts, the new cycle of songs entitled "Les Chansons de Leilah" were given a most successful first interpretation by Charlotte Lund and



CHARLOTTE LUND.

American soprano, successful singer in Paris and first interpreter of Alexandre Georges' "Chansons de Leilah."

George Harris, with the composer, Alexandre Georges, at the piano. The poetry of these songs, an interesting story, was written by Emile Mariotte, and an introductory and explanatory "conference" on the subject was delivered by



ALEXANDRE GEORGES.

Composer of the opera, "Miarka," "Chansons de Leilah," etc.

Jéhanne d'Orliac. The composer, Alexandre Georges, is a well known and distinguished musician, whose opera, "Miarka," has been produced at the Opéra-Comique, who, on the "Leilah" occasion was delighted with the great success of his young American interpreters, Miss Lund and Mr. Harris, whose voices blend so well together that their duet singing is an enjoyable treat. "Les Chansons de Leilah" open and close with a duet, between which are fifteen alternating songs for soprano and tenor, some of which were redemanded. The French diction of the Americans received much praise from the composer, the poet and members of the audience, which was very large. It is probable that the two singers with the composer may go to England for the purpose of introducing "Leilah" in that country; it is certain they will repeat the work in Paris.

Bach's "Passion According to St. John" will be given next Sunday afternoon at the Sorbonne Chapel by the

Association des Concerts Spirituels de la Sorbonne under the direction of Paul de Saunières.

Mascagni's "Iris" has just been given for the first time at Monte Carlo.

Giordano's opera, "Marcella," is to have its first performance at Nice this coming week.

Yesterday's orchestral concerts were but repetitions of the previous Sunday's programs and call for no discussion.

DELMA-HEIDE

ST. LOUIS MUSIC.

Now that the regular season of concerts, both evening and popular, by the St. Louis Symphony Orchestra, is at an end, definite plans for a more successful season next year are on foot, which will mark the thirteenth season of the Symphony Society. With Max Zach as director and Hugo Olk, concertmaster, and an orchestra selected with the greatest care, the production of great orchestral works should be accomplished with more ease than ever before. Some of the compositions to appear on next year's programs are the Bach Suite in D major; Beethoven Symphony No. 6 (Pastorale); Dvorák symphony No. 5 (from "The New World"); Glazomow symphonie; D'Indy, "Variations Symphoniques"; Sibelius symphony in E minor; Richard Strauss symphonie poem, "Don Juan"; Smetana "Vysehrad"; Chabrier "Marche Joyeuse"; "Rhapsodie Espana," and the Tchaikowsky "Symphony Pathetic" (by general desire). Eight evening concerts as usual will be given, and among the probable soloists announced are Ysaye, violinist; Mouna Holesco, soprano; Gogorza, baritone, and Tina Lerner, pianist. Seats for these evening concerts are to be somewhat reduced in price in the hope that a larger number of people will avail themselves of the opportunity to subscribe and hear the entire series of concerts. As a windup to the season, members of the Symphony Society will banquet at Artists' Guild Hall, April 9, and hold their annual election of officers.

Last Saturday afternoon Ernest R. Kroeger gave the last of his series of six Lenten piano recitals at Musical Art Hall. The program consisted entirely of Mr. Kroeger's own compositions. Quite a large crowd of his admirers and friends were present. A list of the compositions played is as follows: Prelude and fugue in B flat minor, op. 41; nocturne in D flat major, op. 63, No. 4; "Moment Musical Espagnol," op. 24, No. 3; "Brookside Reveries," op. 12, No. 2; mazurka serenade, op. 68, No. 3; etude "Hymns," op. 30, No. 8; etude "Liebeslust," op. 30, No. 6, and trio for piano, violin and violoncello in E minor. In the latter number, which is a pleasing and melodious composition, Mr. Kroeger had the assistance of Messrs. Schoen, violinist, and Anton, cellist. The piano numbers were pleasing and displayed good style of writing.

Owing to the fact that this has been Holy Week very few concerts have been given. Much church music has been heard, though, and one of the religious compositions frequently performed has been Stainer's "Crucifixion." This Lenten oratorio was sung by the choir of St. George's Chapel last Sunday evening, when the soloists were: Arthur S. Burkley, tenor; Louis J. Booth, baritone, and O. Wade Fallet, organist. Among other churches where this same composition will be heard is the First Congregational Church, also at the Christ Church Cathedral. Another sacred concert given this week was Christian Brothers' College concert, when Dubois' "Seven Last Words" was sung by a chorus of fifty voices, with orchestra accompaniment, under the direction of Angelo Gilsinn and Frank Gecks.

The Amphion Club will give its third and final concert of the season, Tuesday evening, April 13, under the direction of Alfred Robyn. The male chorus of sixty-five voices has been augmented by a chorus of women's voices; this combination will sing for the first time at this final concert. The club will be assisted by prominent local artists. This concert should prove somewhat interesting as we have not heard a chorus of mixed voices since the days of the old St. Louis Choral Society under the direction of Alfred Ernst.

The last of a series of six chamber music concerts by the Stamm-Olk-Anton Trio will take place next Thursday evening, April 15, at Musical Art Hall. Composers to be represented on the program are Malling, Haydn, Grieg and Sinding. This trio has given St. Louis music lovers an opportunity to hear chamber music of the highest order, and has consequently been accorded excellent patronage and support by its subscribers. Hopes are entertained for the continuance of the same spirit in the future.



HOTEL NOTTINGHAM,
BOSTON, MASS., April 10, 1909.

George W. Chadwick, director of the New England Conservatory of Music, had a conspicuous place on the program of the Boston Symphony Orchestra this week, his theme, variations and fugue for organ and orchestra being played. The work is said to have been written last summer, and was performed at one of the concerts at the conservatory early in the season. The composer's idea was to ascertain for himself if the organ and orchestra would combine satisfactorily, and from the agreeable impression made, Mr. Chadwick has evidently succeeded. The other numbers performed by the orchestra were Mozart's funeral music (played in memory of B. J. Lang); Symphony No. 5, E minor, Tchaikowsky; "Spring," Glazounoff; symphonic poem, "The Preludes," Liszt. Wallace Goodrich was at the organ.

Wilhelm Heinrich's third Lenten "morning" at the Tuileries was another most interesting event of the week just passed, being devoted to Italian songs chiefly, and as Mr. Heinrich is an adept at program making the numbers were grouped so as to give contrast, hence the more enjoyment. The assisting artist was Margurite Palmiter Forrest, a soprano, and Dr. Kelterborn, pianist. There were two of Amy Woodforde Finden's Indian love lyrics, also Italian songs in dialect, which were most unique, and as Mr. Heinrich's interpretation is always so excellent the songs were enthusiastically received. The footnotes were very helpful. There were many music lovers as well as a large contingent of society folk present.

The suppression by Mayor Hibbard of a contemplated production of the opera "Salome" here by the Manhattan Opera Company caused the giggling proclivities of the cultured portion of Boston to be aroused—this, of course, after all patience had been exhausted. It does not take the proverbial "half an eye" to understand Mr. Hibbard's motive in thus protecting (?) Boston's morals, and there is where the joke comes in! There are fully 4,000 people here interested in seeing this great production and hearing the Strauss music. Seriously, if Mayor Hibbard had been truly solicitous concerning the perversion of this city's morals he would have put a stop almost to every opera presented here, as the usual story of illicit love is the theme. The Manhattan management was possessed of

"righteous indignation" over having "Salome" stopped, as Boston most earnestly desired the opera. Puritanical stagnation is no possible excuse for the cultured and intellectual portion of the population to go, artistically speaking, unfed, and after all—did the Mayor have the prerogative to forbid the presentation of this opera without the vote of the city's Board of Aldermen? The Manhattan Opera Company ended its season here with "Lucia." The Boston season has proved a brilliant one for all concerned. Tetrassini, Renaud, Dalmores, de Seguro, Mariska-Aldrich, Sammarco, Constantino and that wonderful conductor, Campanini—these artists scored a lasting triumph in critical and discriminating Boston.

Caroline Gardner Clarke-Bartlett announces a pupils' recital to be held at Hotel Tuileries, Commonwealth avenue, April 26, at eleven o'clock. This will be the final one of the season, and in July Madame Bartlett will repair to her picturesque camp, or summer school, at Waterloo, N. H., where she has been located during the warm months for two seasons past, drawing pupils from all over the country to study with her. On account of the great interest aroused in Madame Bartlett's method (if so it may be called) in Springfield, Mass., and New York, she has resigned her position as soprano soloist in Park Street Church, but is just now singing there until another soloist is secured by the music committee.

Clayton Gilbert is the director of pantomime and dramatic art at the New England Conservatory of Music, and in a presentation last week of this class of work by his pupils, Mr. Gilbert again showed his extraordinary sense and appreciation of detail. He is without a rival in his respective lines, and this may be said with assurance, for he develops the pupil's mental side, and in mimodrama this is the chief, and in fact only stable element. This quality of his work shows best in his own compositions, or arrangements, and proves him to be just what Boston needs in the way of a teacher of expression, and especially is it essential for the opera school, just now the vestibule, as it were, to grand opera which is to be in this city. Mr. Gilbert's work grows with each performance given, and delighted all who witnessed it the other evening.

The Apollo Club was assisted by Pearl Benedict in its fourth concert of the season in Jordan Hall last week, and Lina Tufts also assisted. There were part songs by Battenhofer, Rheinberger, Hadley-Lynes, Kremser, Reiter, Gibson and Gounod. Miss Benedict sang songs by Rossi, La Forge, Leoni, Henschel and Cowen, and was accorded a very enthusiastic reception. Her singing was authoritative and much enjoyed.

The Eaelten Pianoforte School gave a private pupils' recital recently, and courteously tendered the same to Max Fiedler, conductor of the Boston Symphony Orchestra. A most interesting feature was that a Wolf duet, a hunting song (Ehman), "At Play," by Gurlitt, "The Mill," by Parlow, and a "Lullaby," by Gurlitt, were played in various keys by the children as Mr. Fiedler assigned them. Charles Cushing Fearing, Mary Helen Pumphrey and Alice Fortin closed a very attractive program, Carl Faelten assisting Miss Fortin in the Liszt-Busoni number. Another gala occasion at this same school was on April 3,

which was Saturday afternoon, when a host of small children played a charming program. All types and ages were represented, and it was an attractive sight. The playing was unusual for its technic and expression, and every one exclaimed over it. Among those present to hear their children perform were Mrs. Henry Parkman, Mrs. Ladsack, Mrs. Linzee Prescott, Mrs. C. P. Curtis, Mrs. R. S. Russell, Mrs. Colin Campbell, Mrs. Charles Perkins, Mrs. Hollis French, Mrs. Dew, Professor and Mrs. Gulick, Mrs. Gordan Abbott, Mrs. Dillingham, Mrs. Stephen Bowen, Mrs. Lothrop Thorndike and Mrs. E. P. Clarke.

Edith Wells Bly, a young pianist from whom it is confidently expected that something good must be had, announces that she will give a recital in Steinert Hall Tuesday afternoon, April 27. Her program is promising and includes Glazounow's "Theme et Variations"; Chopin's sonata in B minor; Liszt's "Gondoliera"; two numbers of Chadwick, and arabesques on "The Beautiful Blue Danube."

What is known as the Baerman Society, with June K. Hills, secretary, and, by the way, so called for Carl Baerman of Steinert Hall, had its second social meeting in the Gaugengig studio, off Brimmer street, last week, when Mr. Baerman delighted the members by consenting to play. It proved to be a very interesting occasion to those present.

Effie Palmer-Hill announces a recital to be given by her pupils in Huntington Chambers Hall next Wednesday afternoon. Mrs. Hill has had a large following of pupils the past winter, some coming from the surrounding States to her Home School in Brookline.

Music for Easter in the various churches in Boston was of the best kind. The services at old King's Chapel, where the late Benjamin Johnson Lang was for so long the organist, were very beautiful and impressive. At 10:30 a. m. the "Te Deum," in D major, by Tours, and Arthur Foote's "Jubilate," in F major, were followed by a musical setting by Woodward of Tennyson's "Crossing the Bar," sung by the choir in memory of Mr. Lang. Dr. Charles D. Underhill, now organist and director, played a portion of the first part of the "Resurrection" music from Gounod's oratorio, "The Redemption," and for a postlude the chorale, "Unfold Ye Portals."

The last Hess-Schroeder Quartet Concert at Chickering Hall Tuesday evening will have Max Fiedler for the assisting artist.

May 12, the Boston Singing Club will have its annual meeting at the Harvard Musical Association, when a jolly good time with singing will be in order.

Albert E. Prescott, teacher of voice, intends spending his summer months abroad among the hill towns of Italy.

Clifford Saville, who has his studio in Huntington Chambers, announces a recital by his voice pupils about May 20. Dr. Kelterborn will, as usual, be at the piano, as Mr. Saville considers this musician a rare accompanist. Mr. Saville has not as yet fully arranged the program to be given at this time.

Katharine Foote, the young singer and a daughter of the distinguished composer, Arthur Foote, recently introduced some of Mabel Daniels' songs before the MacDowell Club, and was rewarded with the warmest appreciation, especially by those present who know of the sincere beauty of these compositions. Miss Foote sang four numbers, "Verborgener Schein mer," "Einst," "Lied des Einsamen" and "The Lady of Dreams," and delighted all with her most unusual interpretative ability, possessing a sense of discrimination quite rare, indeed; she understands the use of emotion, and showed intelligence by her handling of the composer's idea. Miss Foote's voice also gave pleasure, but in this day of advanced thought, even in art, it is found that a fine mental equipment is more than necessary, and this, as before stated, is just where Miss Foote excels and charms. Her recital work in the past is pleasantly recalled, and shows conclusively that the elements of good singing are lasting. Miss Daniels, the song

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Carl Schaeffer, Viola
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writer, is a Radcliffe woman, and the daughter of the late Mr. Daniels, president of the Handel and Haydn Society, and has written some charming things. It was regretted that the composer was prevented from playing the accompaniments for Miss Foote, but Arthur Colburn filled her place most satisfactorily.

The Sunday Chamber Concerts, which at the first of the season were under the able direction of H. G. Tucker, and took place at Chickering Hall until February, when they were removed to the Parker Memorial Church on Berkely street, have ended. They were promoted purely for a charitable end, and so effected their end and aim, for they were popular and largely attended by people in that section of the city. Mr. Tucker must be warmly commended for an untiring zeal on his part in directing these concerts, and attending to the minutia of detail incidental to such affairs. It is to be hoped that these concerts will find a place on the musical calendar of next season, and it is believed that they will.

Germaine Arnaud, the young French pianist, who scored such a brilliant success here with the Boston Symphony Orchestra earlier in the season, will play in Chickering Hall, Boston, this next Thursday, April 15, having a joint recital with Albany Ritchie, the English violinist, who has played in Germany, Austria, France and England. The program of this pair of artists will include these pieces: Sonata, op. 13, G. Faure; three movements from "Symphonie Espagnole," Lalo; etudes, op. 10, No. 3, op. 25, No. 5, Chopin; chaconne, Bach; "Des Abends," Schumann; "Allegro de Concert," Guiraud; "Ave Maria," Schubert-Wilhelmj; nocturne, op. 27, Chopin; "Farfalla," Sauret; polonaise, A flat major, op. 53, Chopin.

The Boston Symphony Orchestra has on the program of Friday and Saturday, April 16 and 17, respectively, a composition by Arthur Foote—his suite in E major, op. 63, to be played for the first time; the Beethoven overture to "Coriolanus"; symphony, "From the New World," Dvorák, and a number to be announced later.

"The Jew as a Character in Music" was the subject of a lecture recital given by H. L. Gideon, the organist of Temple Israel, and who prior to the past two weeks of grand opera gave a very fine synopsis of "Louise" and "Pelleas and Melisande" at Whitney Hall, it will be remembered. The affair was given under the auspices of the Boston Section of the Council of Jewish Women, whose president is Mrs. E. S. Goulston. Mr. Gideon's talk was comprehensive, and showed that he had acquainted himself with what the Jew is doing today in art. Bertha Cushing Child sang several Jewish songs in Yiddish, and "A Jewish Lullaby," dedicated to Mrs. Jacob Hecht, was sung by Frances Dunton Wood, Charlotte Williams, Mrs. Child and Mrs. Einstein, under Mr. Gideon's direction. There were other songs added by members of the organization.

The Pierian Sodality announces a concert to be held in Sanders Theater, Cambridge, this Wednesday, April 14, in the evening. Mozart's symphony in G minor; allegro fugato, from W. F. Bach's concerto in C minor (C. D. Clifton, '12); largo from concerto in B flat for flute, by C. Bach (W. W. Parshley, '09); J. S. Bach's "Chromatic Fantasia and Fugue" (P. G. Clapp, '09); Handel's concerto, op. 6, No. 9, in F, for two violins and one cello (J. J. Demolins, E. S. Allen and R. M. Alter), is the program to be given, and as the Sodality is an organization with friends and ex-participants all over America, it is with pleasure that these columns chronicle its news.

Heinrich Gebhard, pianist, will play at a private musicale at Mr. and Mrs. Arthur Beebe's on the evening of April 16, when Mr. Gebhard will be heard in a charming program. His pieces will be from Chopin, Saint-Saëns, Debussy, and other attractive composers. Mr. Gebhard will have the assistance of Lilla Ormond, the singer.

The benefit for the New England Peabody Home for Crippled Children will be in the form of a series of musicales to be given at the Tuileries on successive Thursdays, April 8 and 15, and Friday, April 23. Leon Van Vliet, C. Pol. Plancon, and Ralph Osborn are among the assistants.

WYLYA BLANCHE HUDSON.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY,
MRS. JOHN OLIVER, 156 North Bellevue Boulevard,
MEMPHIS, TENN., April 9, 1909.

Arrangements for the meeting of the National Federation at Grand Rapids, May 24, are in full swing. The Biennial Bulletin will be issued within the next few days, and everything points to the most successful meeting that has ever been held since the organization of the Federation. This will be the first time in the history of the organization that the biennial has been held in the home city of its president, and Grand Rapids, being the only city whose musical club owns its own home, it will be the first biennial held in a club's real home. The prizes offered by the Federation for the best compositions in three classes will be awarded at this biennial. All winning composers have been decided upon and manuscripts sent to musicians, who will present them at the biennial. The Theodore Thomas Orchestra of Chicago has been selected to play the prize composition for the orchestral class, and William Sherwood will play the piano prize winning selection. The vocal number has been decided upon, but the performer has not been selected.

Mrs. Heber Knott, assistant to the press secretary, has gone to New York for three weeks. Mrs. Knott will look into the interests of the Federation press work in the East before returning to the duties at Grand Rapids.

The Ladies' Friday Musical of Jacksonville, Fla., held its annual meeting of the club April 5, when the following named ladies were elected to office: President, Mrs. J. H. Douglas; first vice president, Mrs. Montgomery Corse; second vice president, Mrs. T. F. Orchard, recording secretary, Mrs. Arthur B. Vance; corresponding secretary, Mrs. Charles H. Smith; treasurer, Mrs. Norman Merry; librarians, Mrs. C. P. Perry and Adelaide Hughes. Library committee, Mrs. John C. L'Engle and Florence Warriner; chorus director, Vernon Heal. Executive board, Mrs. Richard P. Marks, Mrs. Charles Davis and Mrs. W. G. Powell.

The new club in the Federation this week is from the Western section, the Friday Musical Club of Montrose, Col., with Mrs. H. J. Cornish, president, and Mrs. B. P. Blair, recording secretary. The club federated April 1.

At the last meeting of the Onida Morning Musical (N. Y.), Mrs. Potter reports the following members elected for office for the next year: National president, Mrs. Theodore Coles; vice president, Mrs. H. M. Geisenhoff; recording secretary, Bessie Maxon; corresponding secretary, Mrs. R. M. Brewer; treasurer, Ruth Bailey; chairman program committee, Mrs. A. C. Potter. Directors, Grace Hiltz, Mrs. Frederick Green, Mrs. William R. Olney, and Hazel Weber. The Morning Musical has had a very successful year and the full report of the work will be presented at the coming biennial by the division directress. The club will have three representatives at the biennial. Mrs. A. C. Potter, the retiring corresponding secretary, has kept the work well before the public and has made a most efficient officer.

The MacDowell Club, of Nashville, Tenn., gave a most attractive program on Wednesday, March 24. The program opened with a talk on "American Composers," by Tennessee's most gifted writer, Elizabeth Frye Page. Professor Franz Strahm closed the program with a Scottish legend by Mrs. Beach.

The Chopin Club of Water Valley, Miss., gave its second annual recital, assisted by the pupils of Miss M. Smith's advanced class, Friday evening, April 2, at the City Opera House. Mrs. J. C. Armstrong is the president of the Chopin Club, and is assisted in the official work by Hilda Smith, Louise Collins, Mrs. R. R. Pate and Hattie Leland.

The Federation concerts by Federated clubs at the Grand Rapids biennial will be the most attractive ever given by the Federation. Mrs. David A. Campbell has been appointed committee to arrange this program and Mrs. W. A. Gay, of Grand Rapids, will assist Mrs. Campbell with the local part of the work. A splendid piano quartet from Warren, Pa., the Rommeiss Tewksbury

Vocal Quartet from Chicago, Miss Hillman, concert pianist, of Fredonia, N. Y., Gertrude Kinnannon, of Kansas City, pianist, and Mrs. C. D. Joslyn, of Deer Lodge, Montana, who will sing her own compositions, are some of the attractions already arranged for the coming convention.

The program of the Saint Cecilia Society of Grand Rapids for April 2 was unusually attractive as into its numbers were introduced four little maidens who danced the minuet with beautiful grace to the music from Mozart's "Don Giovanni." The little dancers, who were under the direction of Miss Travis, were: Adelaide Hovey, Pauline Heinzelman, Dorothy Leonard and Dorothy Shavano.

NOLA NANCE OLIVER.

Hale's Tribute to the Flonzaley Quartet.

Philip Hale's latest tribute to the Flonzaley Quartet appears in the Boston Herald of March 19. The eminent critic declares that the Flonzaleys last Boston concert was one of the most brilliant in the history of chamber music in that city for twenty years. The criticism follows:

The hall was filled with a delighted and enthusiastic audience. There were only a very few vacant seats. It is a pleasure to record this fact, for the Flonzaley Quartet came here last season modestly, unheralded. It made no bid for "social patronage." It simply played chamber music in an incomparable manner. Musicians were quick to recognize the surpassing merits of this Quartet. Little by little concertgoers of the city, who are not curious by nature and need repeated assurances concerning the worth of an artist, began to take interest in the organization. The Flonzaleys continued to play their best, nor were they discouraged. Last night saw their triumph. May as large audiences attend their concerts next season! For never was a chamber club more deserving of success.

The Flonzaleys then gave a remarkable performance of Wolf's quartet, remarkable for its technical features, its esthetic value, and also by reason of the contrast with the far different spirit of the performance that preceded. The quartet was composed by Wolf when he was nineteen or so years old. It was rejected by chamber clubs in Vienna. The manuscript was lost. When Wolf was dying in a madhouse, or soon after his death, the manuscript turned up in a strange manner, and it was then performed for the first time. The Boston Symphony Quartet played it here a few years ago, and it then made little impression, or it is fairer to say that, with the exception of the slow movement, it left a disagreeable impression. The Flonzaleys made the structure of the work much clearer. They played it with a more studied appreciation, with a more discriminative intensity.

The performance was one of the most brilliant in the history of chamber music in this city within the last twenty years. Equally brilliant by reason of inimitable euphony, perfect ensemble, flawless taste, was the performance of the movements by Dvorák. Attack, rhythm, singing of melody with unerring balance in accompaniment, taste that is both musical and poetic and euphony that is almost incredible distinguish the performance of the Flonzaleys and give this Quartet a unique and glorious position.

Schelling's Thanks.

Ernest Schelling, the pianist and composer whose "Fantastic Suite" was played several times during the past season by the Boston Symphony Orchestra, has made a most graceful acknowledgment of the satisfaction he got out of the performances by sending to the Pension Fund of the Orchestra a check for a substantial amount and writing the following letter to Mr. Fiedler, the conductor:

HOTEL SAVOY,

NEW YORK, April 3, 1909.

DEAR MR. FIEDLER:—The magnificent performance of my suite and the splendid manner in which the gentlemen of the orchestra followed my intentions with such complete success have given me such great pleasure that I want to show my gratitude in some way. Therefore, I beg you to accept this check, to be given to the Pension Fund as a slight token of my feeling.

I remain, sir,

Yours, most sincerely,

ERNEST SCHELLING.

Josephine Knight's Engagements for April and May

Josephine Knight, soprano, sang at the last concert of the Mendelssohn Club at Revere, Mass., April 1; April 12 she assists the Newburyport Choral Society, Newburyport, Mass.; April 13 she sings in "Cavalleria Rusticana" and "Gallia," with the Salem Oratorio Society, Emil Mollenhauer, conductor; April 20, in "Joan of Arc," with the Haverhill Choral Society; April 28, in "The Children's Crusade," in Rochester, N. Y.; May 1, in "The Children at Bethlehem," at Ithaca, N. Y., at the Cornell Music Festival, and May 4 in a concert with the Choral Society in South Framingham, Mass.

The Magdeburg Opera has elected Erika Wedekind to "honorary membership," whatever that may mean.

FLETCHER MUSIC METHOD

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SOPRANO



BROOKLYN, April 12, 1909.

Brooklyn subscribers to the opera and as many more lovers of the art, as the Academy of Music would admit, did nothing but praise the Metropolitan Opera Company for the delightful performance of "La Bohème," which closed the season in Brooklyn, Monday night, April 5. The cast, headed by Bonci, Farrar, Amato and Didur, was published last week. All of these principals are young, hence the illusion was perfect. One felt the buoyancy of the singers from the first, and the four leading Bohemians and Mimi entered into the spirit of the work with genuine zest. Bonci's singing was something to make the people marvel anew. It is always so when this great tenor is at his best, and he was at his best Monday night of week before last. His voice never sounded richer and purer, and his exquisite vocalization made many realize that New Yorkers are indeed blessed to have such an artist in the company at its aristocratic home of opera. As Rudolfo, the poet, Bonci proved an ideal, for besides singing with consummate art and acting with freedom and sincerity, he looked the part of the impressional young dreamer and lover. Amato, who is a very handsome man, made an equally ideal painter. Then, in the Latin Quartet, Didur, with his realistic blond wig, pranced around with a curious brass instrument, suggesting that he was Schaunard, the musician, and not Colline, the philosopher. Miss Farrar was not in the best voice, but she made a charming and pathetic picture as the impoverished heroine. Youth counts for much in a role like Mimi. Bonci, however, was the artist that aroused the greatest enthusiasm, and if there is a big subscription list for the next season of opera in Brooklyn, it will be partly because there are artists like Bonci in the company. From such a singer, vocalists and vocal teachers learn more in one evening than they do by reading a dozen treatises on "Voice Production." Every choir singer, every aspiring concert singer, and every serious amateur ought to make it a point to hear Alessandro Bonci every time he sings at the Metropolitan Opera House, in Manhattan, or in the Opera House of the Academy of Music, in Brooklyn. It should be the same whenever Bonci sings in concert in any city. No matter when he appears he is a special cause for gratitude and thankfulness, for he is a singer whose art is ever uplifting, instructive and beautiful.

The announcement that the New York Philharmonic Orchestra, with Gustav Mahler as the conductor, will give five concerts in Brooklyn next season, is hailed with outspoken favor on this side of the bridges. There is no desire to "freeze" out any other orchestra, but rather to urge Brooklynites to be broader in their musical patronage. The dates of the Philharmonic concerts under Mahler's leadership are December 3, 1909; January 8, January 28, Febru-

ary 11, and March 18, 1910. The more orchestral concerts the better.

Edith Milligan King, pianist; William Graefing King, violinist, and Reinald Werrenrath, baritone, will unite in the following program at the Academy of Music, Friday night, April 23, under the auspices of the Brooklyn Institute:

Sonata, F major, for piano and violin.....Grieg
Edith Milligan-King and Mr. King.
Caesar's Lament (Recitative and aria from Julius Caesar)....Handel
Reinald Werrenrath.
LiebestraumeLiszt
Edith Milligan-King.
En CourantGossec (1734-1829)
Sextet (Arranged for left hand alone).....Donizetti-Leschetzky
Edith Milligan-King.
Romance (From second concerto for violin).....Wieniawski
GavotteGossec (1734-1829)
LegendeWieniawski
William Graefing King.
The Forgotten Land (Written for Mr. Werrenrath).....Harriet Ware
Princess of the Morning (Dramatic reading).....Harriet Ware
Reinald Werrenrath.
Nocturne, op. 37, No. 2.....Chopin
Scherzo, B flat minor.....Chopin
Edith Milligan-King.
Ich wandre durch die stille Nacht.....J. Bertram Fox
Molly's EyesC. B. Hawley
Danny DeeverDamrosch
Reinald Werrenrath.
Ballade et PolonaiseVieuxtemps
William Graefing King.

Easter Monday night provided two interesting musical events—the concert at the music hall of the Academy of Music, Josef Lhevinne, the Russian pianist, Laura Combs, soprano, and Wilford Watters, baritone; and the performance of "The Waltz Dream," by the Brooklyn Quartet Club, at Prospect Hall. Carl Figue directed the operetta by Oscar Strauss. Both events will be reviewed in THE MUSICAL COURIER next Wednesday.

The Brooklyn Oratorio Society, Walter Henry Hall, musical director, will give Mendelssohn's "Elijah," at the Academy of Music, Monday evening, April 19. David Bispham, as previously announced, will sing the title role. The other solists are Caroline Hudson, soprano; Evelyn Fogg, contralto; and Cecil James, tenor.

Ella McKean York is the new superintendent, or business representative, of the Master School (vocal department) of Music, at 108 Montague street. This school, by the way, subscribed to forty season tickets for the opera in Brooklyn the past season. E. L. T.

Hamlin Scores a Success in Bach's Mass in B Minor.

Chicago critics expressed themselves in the most enthusiastic terms in commenting upon George Hamlin's appearance April 5 with the Apollo Musical Club in the performance of Bach's B minor Mass. Mr. Hamlin's season under Loudon Charlton's management has been one of marked activity, and he will continue next year under the same direction. Criticisms follow:

George Hamlin was equal to the tonal beauty of "Benedictus." He sang with finesse and at the same time caught the sense of freedom in the Bach breadth. He scored equally as well in the delightful duet with the soprano.—Chicago News.

George Hamlin gave the "Benedictus" with marked tonal beauty and with full appreciation of the Bach style.—Chicago Tribune.

George Hamlin's voice was sympathetic and his mastery of Bach shone through every phrase.—Chicago Post.

Mr. Hamlin sang the "Benedictus" and, as is usual, sang it with finesse. The angular music presented no great difficulties for him. The duet, "Domine, Fili unigenite," from the "Gloria" (with soprano), was another exquisite number.—Chicago Record-Herald.

Mr. Hamlin did beautiful work.—Chicago Inter-Ocean.

The Imperial Russian Music Society resumed its St. Petersburg concerts after a silence of two years, dating from the time of the most recent Revolution.

MUSICAL NEWS FROM BUFFALO.

BUFFALO, N. Y., April 9, 1909.

A delightful lecture-recital, the subject, Massenet's "Thais," was given before the Chromatic Club last Saturday, by Frederick Cheesewright, a young Englishman, who resides in Elmira, N. Y. This successful musician and teacher has been in America about a dozen years. His ability as lecture recitalist (if a word may be coined) was readily conceded by those who had the pleasure of listening of his impassioned declamation of the text and his graphic interpretation of the exquisite music. His voice is limited in range as a vocalist, yet he managed to sing delightfully certain melodies, "Crown with Roses," and "Tell Me I am Lovely," etc. Mr. Cheesewright's artistic temperament enabled him to make his presentation thoroughly realistic. It is pleasant to record his success in other cities—Detroit, Cornell, Elmira. In critical Philadelphia he has given "Thais" five times, and at the Acorn Club "Salome," and other modern operas. He is now studying "Tiefland." While in this city Mr. Cheesewright was the guest of Walter Dunham, a great lover of music. April 17, Ethel Newcomb will be the attraction at the Chromatic Club, which is composed mostly of pianists.

The last of the series of the Ball-Gould Quartet recitals given in private homes, took place Sunday afternoon at the residence of Edward H. Butler, editor and proprietor of the Buffalo News. To justify the new slogan that "Buffalo Means Business," this enterprising journalist has equipped his business establishment with the "wireless telegraph" instrument. The program given on Sunday included: The "American" quartet, Dvorák nocturne, Borodine; quintet, Schumann; Carrie Townsend, pianist. The Ball-Gould Quartet plays every night at Statler's new hotel.

Emil R. Kenchen has accepted and begun his duties as organist and choir director of St. Peter's Evangelical Church, on the "east side." A large, very much alive, congregation attends this German church, and they are congratulating themselves upon having secured the services of an enthusiastic, thoroughly equipped musician.

William Lavin, tenor, of New York, will be the soloist at the Buffalo orchestral concert, April 14. Dr. Walter S. Goodale, director.

Stainer's "Crucifixion" received a most beautiful interpretation Palm Sunday evening by the vested choir at Trinity Church, under the direction of Seth Clark, organist, assisted by Dr. Frankenstein, tenor, and Charles McCreary, bass. Their admirable singing reflects credit upon their teacher, Henry Duman. Many of his pupils are either church singers or members of the Guido chorus.

The half hour organ recital, Palm Sunday afternoon, at the first Presbyterian Church, attracted music lovers who greatly enjoyed the singing of the quartet and incidental solos. Kitty Tyrell, soprano; Clara Barnes Holmes, contralto; L. A. Williamson, tenor; and George Sweet, bass, sang Mr. Waith's beautiful arrangement of Faure's "Palms." The solos were finely sung by Arthur King Barnes. Every one regrets that the best ensemble quartet of Buffalo will soon be but a memory, when Mr. Waith, the organist, goes to France in May for further study. Few can equal and not many surpass him, if his playing of Guilman's "March Religioso" and Hollen's lovely "Intermezzo" be accepted as a criterion. VIRGINIA KEENE.

The longest season of opera ever undertaken in this country is promised by the Piusiti Grand Opera Company, which begins its engagement at the Academy of Music in September and will continue its performances for nine months. Singers who will be heard with the organization are Bellincioni, Dani, Micucci, Corelli, Burzio, Gracineska, Galvani, Donalda, Franchescini, Benedetti, Gravinga, Battistini. Mascheroni, as THE MUSICAL COURIER reported exclusively, will be the conductor.

ARCHER GIBSON

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CHICAGO, Ill., April 10, 1909.

The twenty-sixth program of the Theodore Thomas Orchestra contained the Bach suite, No. 3, in D major, and the Haydn symphony in B flat (No. 8, B. & H. edition). After intermission came excerpts from Richard Wagner's "Parsifal." These three schools of the classic, the facile, and the so-called romantic formed a program of the most diversified formula. The Bach suite gave exceptional evidence of the technical command and beautiful nuances of the Theodore Thomas Orchestra; the Haydn symphony was replete with bonhomie simplicity—or perhaps one should use a Saxon word for the simplicity of Haydn that never fails to charm a mixed audience. With "Parsifal" one met with a work of another genre. Here one finds psychological significance, the tonal art striving for a broader and more humanitarian sense of utterance, demanding an intensity, a dramatic verve, a something more besides a technical mastery that may be possessed by an orchestra and a competent conductor. Wagner's music calls for the temperamental conductor, for the man who has had training along operatic lines wherein self expression, the subjective, rules supreme. Of all operatic music the Wagnerian is best fitted for the concert stage; it bears without any detractor the separation from scenic accessories and personalities; but the mood remains, for the atmosphere is in the music, and that it fails to be made manifest at an orchestral concert is the fault, not of the music, but of the manner of its presentation. To one who has heard "Parsifal" presented under the baton of an acknowledged Wagnerian conductor it is an exasperation almost beyond endurance to listen to its delineation, as conceived by a strictly orchestral body of Teutonic constitutional temperament, and under the direction of the same nationalistic deficiency. It does not matter whether the basic religious idea of "Parsifal" is Buddhist rather than Christian, or that it belongs more to the Occidental; but these conditions do matter intensely when it comes to the question of interpretation. It is a grave question; and it has been demonstrated during two seasons' observation by the present writer that whatever selections or excerpts are culled from the Wagner dramas for the Theodore Thomas programs, the deficiencies, temperamental and of training, which is of equal importance, of the conductor of the Thomas Orchestra have been manifest in no uncertain way. Absolute music calls for the more spiritual side, one may say for the less demonstrative actualities; but when the dramatic delineation is called for, the exotic and the legendary, the mysterious atmosphere and mood, all this is lacking in the man who has confined his energies to the orchestral genre alone. In the procession of the Knights of the Holy Grail, the tempo of the theme intoning the bells of the Castle of Monsalvat was taken just that shade or two too fast (as Conductor Stock always does with this theme) sufficient to destroy the illusion of the majesty of the procession. One could never imagine the procession

of Knights carrying the wounded King Amfortas to celebrate the Holy Feast before the Holy Grail that was presented to Titirel by the "Mystic Messenger," wending their way within the gateway of a rocky cliff to such a perilous tempo. In Klingsor's Magic Garden and the Flower Girls, with the fascinating Kundry conniving for the destruction of the guileless one, was the veil of illusion again entirely arift; and Kundry, the "symbol of woman's wile and cruel craft," suggested no witchery, no sorcery, nothing appassionate, nothing but the matter of fact phlegmatic negative imagination. The Kundry, "who cannot weep, who is wild and restless, forever wandering over the earth," this Kundry and her environment were not depicted by the interpretation of the Theodore Thomas Orchestra. With the "Good Friday Spell," and the visions of the return of Parsifal, Kundry, and Gurnemanz, and the beautiful theme, "The Amen," of Dresden affiliation, much was wanting. "Parsifal," without the temperamental glow, without the poetry, without tragedy, without its Orientalism, may be food fit for babes, but not for a musical public that reads into music or recognizes when music reads to them, as the Wagnerian music does, the thrill of life, the momentous questions of spirit as well as flesh.

William Sherwood has filled many engagements during February and March, and has many booked for the latter part of April and May, including a recital in Grand Rapids before the convention of the National Federation of Musical Clubs. Mr. Sherwood will play the prize composition.

Among the visitors to the Chicago offices of THE MUSICAL COURIER this week was Gertrude Sans Souci, of New York City. Mrs. Sans Souci will be in Chicago during the spring months. Among the latest songs written by this talented composer, and still in manuscript, is "A Rose, a Kiss and You," written to verses by Lockhart Hughes.

One of the most artistic musical events of the season was the joint recital of Heinrich Meyn, baritone, and Nathan Fryer, pianist, at Music Hall April 4. Mr. Meyn presented a well built program of English, French and German songs, and was the finished interpreter in all he did. His enunciation is faultless in all three languages and his conceptions replete with refinement and exquisite phrasing. Mr. Fryer, a young pianist heard here for the first time, made a very favorable impression. His tone is characterized by a sparkling clarity of nuance, his scale passages pearly to the most polished degree, and his pianissimo remarkably delicate and resonant. Of musical feeling Mr. Fryer possesses an abundance. He made a most favorable impression.

George Hamlin has just left for a short spring tour that will cover Boston with the Handel and Haydn Society; Baltimore on April 19; York, Pa., the 21st; Boston, the 22d; Rochester, N. Y., the 28th; Akron, Ohio, the 29th; Ithaca, N. Y., May 1; Albany, N. Y., May 3, and Springfield, Mass., May 7.

The singing of the Bach mass in B minor by the Chicago Apollo Musical Club on April 5 may be said to have marked an epoch in Chicago's musical life. To the untiring zeal and high musical ideals of Harrison M. Wild, the conductor of the Apollo Club, is due this opportunity for Chicago to shine forth with distinction in its choral line of work. Musicians and all devotees of music remember well the intense interest created in the Bach festivals at Bethlehem, Pa., given under the direction of Dr. Frederick Wille, who, by the way, has done more for the cause of the Bach cult in the United States than any other man. All musicians remember the pilgrimages to the Bethlehem shrine and the interesting environments; the Moravian Church, where the festivals were held, and the quaint and quiet dignity of the little Pennsylvania town. Not alone was the mass in B minor produced at the festivals in Bethlehem, but the "St. John Passion" music, "The Christmas Oratorio," "The St. Matthew Passion," and other choral numbers from the Bach literature, along with floating strains from trombones in the church belfry to announce the beginning of the

Bach devotions. Lacking much of the external elements of propitiation the Chicago Apollo Club opened its significant musical day, April 5 at 5 o'clock with the magnificent Bach B minor prelude and fugue, interpreted by the skillful and artistic organist, Arthur Dunham. This fitting prelude to the great choral work, created the proper spirit for the opening "Kyrie eleison," which was announced by the chorus with magnificent majesty, setting a standard of the highest consummation, which was maintained throughout the work. The work of the chorus, which proved the equal of any choral singing ever heard here, was the strong feature of the entire performance. Its tonal qualities, precision, lightness and delicacy and the devotional spirit, along with an absolute understanding of the text words and music, worked wonders in establishing the work on its proper footing. All through the work Mr. Wild was the master mind, presiding over and directing with inspirational command and authority. One of the most effective choruses, the "Gloria," with its concluding "Cum Sancto Spirito," was superb in tonal nuances and quality; the delivery of this number was magnificent, and its wonderful crescendo one of the most impressive portions of the work. The "Credo," which opened the second portion of the mass, after an intermission of two hours, was given with renewed energy and convincing wealth of spirit; the "Crucifixus" was wonderfully interpreted; the "Sanctus" without a parallel in the breadth of tone and overwhelming in its devotional spirit. The chorus was the predominating factor in the entire work, and the most extraordinary feature was its absolute familiarity with the score, which alone accounted for the accuracy, the finesse in shading and sureness, and the absolute respond to the conductor's baton throughout the wonderfully complicated demands. Every phrase showed the careful and masterful training and the light and shades, and beauty and dynamic command were proof positive of the painstaking rehearsing of the work, which had been under preparation for two years. There is no reason why the Apollo Club, as it is now organized, and under the direction of Mr. Wild, should not establish an annual Bach festival, when not alone one great work of Bach might be sung, but that the opportunity to hear a series of the master's works be made possible, as at the Bethlehem festivals. A festival of this kind need not necessarily be held at Orchestra Hall; there are more ideal locations and more artistic environments for musical affairs than this particular place; there are organs that give much greater satisfaction as instruments of tone and tune, and there are certainly many places where the acoustic properties have been adjusted more properly by the law or the circumstance that rules over acoustic properties, and there are certainly many places where the thermometer will not register 213 Fahrenheit on all occasions. With the giving of the Bach mass as a nucleus and the public interest awakened, the work should be continued, that the old saying, "Bach is the Bible of music," may be brought home to the hearts and minds of the people in general, so that they may feel they are on the inside looking out, and not outside looking in—on the contrapuntal phases of religious musical art. Of the soloists nothing but the highest praise can be given. Edith Chapman Gould, soprano; Christine Miller, contralto; George Hamlin, tenor, and Herbert Witherspoon, bass, formed a Quartet that fulfilled every requirement vocally and interpretatively in the several duets and solo numbers allotted to them. There is no more sympathetic contralto before the public today than Christine Miller, and equally satisfactory is she as an interpreter. Some of the finest phrasing in the solo numbers was accomplished by George Hamlin, whose voice took on a new lyric beauty in this work. The society had the support of the entire Theodore Thomas Orchestra, and several of the members came in for individual share of the honors in the obligati-soli work. The old oboi d'amore and other instruments used by Bach in his instrumentation, but now obsolete, were secured and brought into prominence with much eclat for the performers, who were F. Starke and O. Hesselbach for the oboi d'amore; L. de Mare for the corno da caccia, and also Leopold Kramer, violin, and A. Quensel flute.

Plea has been made for the reopening of Ravinia Park, where the Thomas Orchestra, that is, fifty men of the Or-

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chestra, give two concerts a day for several weeks of the summer season. A number of North Shore residents have pledged themselves as guarantors to lift the bane of the tie-up in litigation which threatens the closing of the park, and this is good. Ravinia Park is a delightful place for the Chicago summer shut-ins; the ride thereto from the city, by way of the electric road, is delightfully cool and clean, if rather lengthy; and on arrival one steps into a snug, bijou garden, free from the contaminating influence of Bacchus, and also from good cuisine, but altogether au fait. But, what a sight for the gods to weep over, to visit the park on a Monday afternoon and see the idol of a winter season's symphony cult conducting a pot-pourri of less austere gems, to an audience of nurse maids and their charges! And the fare to Europe so reasonable and within the means of even salaried musicians! But alas and alack—the plebeian call and the bourgeois lure of the extra perquisites have a lilt and a charm all their own, even to attuned personalities, and so the change that a sail on the briny deep or a rest in the shady woodlands would produce in body, soul, and mind, is lost in the shuffle of the philistinism that rules and the provincialism that prevails.

Dr. Carver Williams, bass, of the faculty of the Cosmopolitan School, was heard in song recital in Cable Hall, April 7, in a program embracing songs by Mozart, Bach, Wagner, Schubert, Schumann, Franz, Grieg, and Tchaikowsky.

Helen Buckley will be the soprano soloist with the Marshall Field Choral Society in Haydn's "Creation," to be sung in Orchestra Hall, April 28, with the support of thirty members of the Theodore Thomas Orchestra.

The South Side Choral Club, Marion Green, director, which was organized in the spring of 1908 with 150 voices, presented Rossini's "Stabat Mater"; "The Song of the Vikings," by Faning, and "O, Gladsome Light," from the "Golden Legend," in Market Hall, Pullman, Thursday, April 8.

Axel Skovgaard, the Danish violinist, will give a recital at the Hotel del Prado on Easter Sunday evening.

The catalogue of the Chicago Musical College summer term, which begins June 21, will soon be issued. The special five week Normal course ends July 24, allowing a reasonable period of advanced study for teachers and students, and closing in ample time to permit of their enjoying a vacation before resuming fall work.

Mrs. Stacey Williams has just launched some very talented vocal pupils on the operatic and vaudeville stage, and have prepared several others for special Easter services in the various churches. Among the latter pupils are Lucy Hulbert, who will sing in the Woodlawn Presbyterian Church, and Edna Louise Benney, who will sing in the Oak Park Presbyterian. Two new pupils who have recently joined Mrs. Williams' classes are Evie Steinert, of Louisville, Ky., and Merle Merriam Kraemer, of Beloit, Wis.

EVELYN KAESMANN.

"Coppelia" and "Marriage of Figaro," both conducted by Otto Lohse, were especially successful in Cologne recently. Lohse left his regular post there last month long enough to appear as the "guest" leader of symphony concerts in Moscow and Monte Carlo.

MUSICAL LINCOLN.

LINCOLN, Neb., April 8, 1909.

Alice Widney Conant showed a praiseworthy national spirit when she gave a song recital made up entirely of works by American composers before university students at Convocation on April 1. The program included songs by Foote, Willeby, Mrs. Beach, Clough-Leigher and Parker. Mrs. Conant had the assistance of Miss Parsitt in the last number, a duet by Foote.

The duck hunters have been legion upon the Platte River during the last month. The violinists Messrs. Steckelberg and Darrow, and the pianist, Mr. Shellhorn, made a joint excursion out near Gothenburg lately. While their quest for game was successful, Mr. Steckelberg reports that he had a narrow escape from the treacherous quicksands.

April 2 and 3 proved a short music festival for Lincoln. April 2 the St. Paul Oratorio Society, reinforced by the Oratorio Society of Luther Academy, Wahoo, gave "The Messiah" at the St. Paul Methodist Church. April 3 the orchestral band of Wesleyan University gave a concert at the same church thus making two consecutive events of interest.

Tuesday afternoon, April 6, THE MUSICAL COURIER correspondent received a call from Robert E. Redgate, traveling representative of THE MUSICAL COURIER for the Central West.

Monday afternoon, April 5, the junior division of the Matinee Musical gave this program at the Temple: Piano duet, Loewe, Beulah Postle and Cornelia Lindsey; "The Lass with the Delicate Air," Arne, Irene Wray, accompanied by Jessie Miller; one movement from de Beriot's seventh violin concerto, Della Hover; two movements from Grieg piano sonata, op. 7, and morceau, Sinding, Muriel Jones; "O Come to Me, Mavourneen," Lynes, Evangeline Long, accompanied by Marguerite Klinker; trio, "Liebesgarten," Schumann (for violin, piano and cello), Lucile Johnson, Miriam Little and Marjorie Little; part songs, "Blow, Soft Winds," Vincent; "Trip, Trip, Trip," Marzials, sung by the club, accompanied by Miss Miller.

F. H.

Marie L. Everett Elected Conductor of Worcester Club.

Marie L. Everett has been chosen to conduct the Ladies' Chorus in the Woman's Club of Worcester, Mass., for a public performance on April 28, when the program will consist of selection entirely by New England composers. Miss Everett has arranged a very attractive list of choral numbers which include Mrs. H. A. Beach's "Fairy Lullaby"; MacDowell's "Summer Wind," and Chadwick's "Up to Her Lattice Window." The concert will take place in the Hall of the Woman's Club House—one of the handsomest in the country. Miss Everett's extreme popularity in Worcester, where she has a large following of vocal pupils, will insure a success for the concert in question.

Preparing for the Festival in Kirksville.

STATE NORMAL SCHOOL, KIRKSVILLE, Mo., April 6, 1909.

Captain D. R. Gebhart received from Emil Oberhoffer the names of the orchestral numbers to be given on the afternoon of May 1. Beethoven's Fifth Symphony, and "Les Preludes," by Liszt, are the principal numbers. The

advance sale of reserved seats began last Friday. The sale was good, considering the early date of reservation. Mrs. F. G. Crowley, one of the assistants in the music department, will be heard on the afternoon of May 1 in the aria from "Joan of Arc," by Tchaikowsky, the Minneapolis Symphony Orchestra, under Mr. Oberhoffer's direction, accompanying her.

The regular monthly pupils' recital was held last Thursday. There were some half dozen participants, representing Captain Gebhart, Mrs. Crowley, Miss Buzard, and Mr. Biggerstaff.

CLARA SANFORD.

MUSICAL ATTRACTIONS IN MILWAUKEE.

MILWAUKEE, Wis., April 10, 1909.

Clara Bowen Shepard has arranged to bring Dr. Willner here for a return engagement this month and Mischa Elman next week. Mrs. Shepard is planning a series of artists' recitals for next season, and in addition a series of Sunday afternoon concerts to be given at the Pabst Theater and the Plankinton recital hall. The public is accustomed to expect the very best artists in those who appear under Mrs. Shepard's management.

The last concert of the Jaffe Quartet, composed of Willy Jaffe, first violin; Herman Kelbe, second violin; Albert Fink, viola, and Hugo Bach, cello, was given March 30. The program consisted of a piano and violin sonata by Hugo Goodwin, a former Milwaukeean, played by Mr. Jaffe and Mrs. Herman Zeitz, and a quartet by Charles Villiers Stanford and a César Franck quintet, the piano part of which was played by Donald Ferguson. The Goodwin sonata was played from the manuscript.

ELLA SMITH.

Musical Art in Winfield, Kan.

WINFIELD, Kan., April 9, 1909.

Charlotte Whitney-Barrett and Archibald Olmstead, members of the faculty of Winfield College of Music, gave "Enoch Arden," with musical setting by Strauss, recently at Recital Hall, repeating it afterward in Wichita.

The high school chorus of two hundred voices and orchestra under the direction of L. M. Gordon, supervisor of music in the public schools, gave a very interesting program last week, including numbers by Schumann, Wagner, Cowen and Costa.

Arthur Middleton, of Chicago, gave a recital at the Grand Opera House, April 6, before a large and a very enthusiastic audience.

BLANCHE LEACH.

Oscar Huntting's Numerous Bookings.

Oscar Huntting, basso, has the following dates for April and May: April 15, in "Aida," at Lynn, Mass.; April 19, in "Samson and Delilah," Baltimore; April 21, in "Walpurgis Night," York, Pa.; April 22, in "Samson and Delilah," York, Pa.; April 24, in "The Messiah," Carlisle, Pa.; April 27, in "The Golden Legend," Rochester, N. Y.; April 28, in "The Children's Crusade," Rochester, N. Y.; April 29, in "The Golden Legend," Ithaca, N. Y.; May 1, in "Aida," Ithaca, N. Y.; May 3, in "Aida," Albany, N. Y.; May 5, in "Stabat Mater," Torrington, Conn.

The Akademie Concerts of the Mannheim Opera Orchestra were very successful this season. Hermann Kutzschbach is their leader. Bach, Brahms, Mozart, Haydn, Handel, Mendelssohn, Schubert, Tchaikowsky, Noren, Debussy, and Smetana were some of the composers presented.

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PITTSBURGH, Pa., April 11, 1909.

Adolph M. Foerster, the composer, is to give a Chopin recital next Saturday evening at his studio. Mr. Foerster will be assisted by Ottilie Eckstein, Cleona Hoffman, Marie MacCloskey and Anna Hopkins. Mr. Foerster will preface the recital by some remarks of a biographical and critical nature. Miss Eckstein sang before the Women's Club of Crafton last week and gave the following songs: "To the Beloved," Foerster; "The Daisy," Foerster; "Sunshine Song," Schumann; "The Primrose," Grieg, and "I Love Thee," Grieg. Last Sunday, Clarence Eddy played the "In Memoriam" at his church in Brooklyn. Casper Koch, organist North Side Carnegie Hall, and Clarendon McClure, of Wilkesbarre, also used this excellent organ number.

Great interest is centered in the forthcoming concert by the Pittsburgh Male Chorus, James Stephen Martin, director, scheduled for next Thursday evening at Carnegie Hall. The prize composition of "The Vision of Sir Launfal," which is considered the most important thing the club has attempted thus far, will be performed and the name of the composer read to the audience. The name is in a sealed envelope bearing the number of the manuscript to correspond. The work takes up the entire second half of the program and is scored entirely for male voices, piano and organ accompaniment with incidental solos and quartets. The judges for this work were Carl Busch, winner of last year's prize; Charles Heinroth, city organist of Pittsburgh, and Luigi von Kunits, the violinist. Other numbers on the program to be performed are "Omnipotence," by Schubert; "What Care I How Fair She Be," by Blumenthal; "Remember Thy Creator," by Rhodes; "Fair Maid in the Vale," "The Scissors Grinder," "O Fairest Rose," and "The Keys of Heaven" (four folk songs). The soloists are Paul K. Harper, S. J. Titus, Edward Vaughan, David Ormsbee, E. W. Snyder, L. K. Roup, W. S. Klein, and Thomas Morris.

A piano recital was given last Tuesday evening by the pupils of Theodore Wetlach at his studio. He was assisted by Florence V. Murphy, soprano and Walter C. Wagoner, violinist. On the program appeared compositions of Haydn, von Welm, Wilson, Picquet, Temple, Massenet, Wagner, Bohm, Vavalle, Simonetta, Durrand, Sind-

ing, Nevin, Bach, Hoffman, Tellam, Rachmaninoff, Grieg, and Downe.

An interesting recital is to be given tomorrow evening at the Carnegie Lecture Hall by two pupils of Silas G. Pratt, Gertrude Walrand and Ruth Williams, who will make their appearance as concert pianists.

A musicale was given last Thursday evening at the Brighton Country Club by J. Edward Lang, violinist; John L. Siefert, tenor, and Elmer G. Zoller, pianist. The program was made up of compositions by Dvorák, Ponchielli, Schubert, Chopin, Grieg, Mascagni, Spross, Andrews, Klein, and Weil.

A recital is to be given Monday evening by Ruth Bowers, violinist, at the German Club, Craft avenue.

One of the most artistic concerts of the present season of the Tuesday Musical Club was that of last Tuesday afternoon when a special program by the Club Choral assisted by Luigi von Kunits was given. The program was arranged by Mrs. H. Talbot Peterson, chairman of the Club Choral and a finer program could not have been prepared. There were several novelties, chief among them Saint-Saëns' "Night" with soprano solo and flute obligato, and two violin selections written by a composer friend of Mr. von Kunits, in Vienna. The program opened with "Spring Song," by Woodman. James Stephen Martie, who directed the Choral, had his singers well in hand from the very first for the organization has not sung better this year save on the occasion when Debussy's "Blessed Damsel" was given a month or so ago. The spring song was delightful and was so successful that a request was sent up for a repetition later on. This number was followed by Rubinstein's "The Angel" and Schubert's popular "Serenade" arranged for ladies' voices. These numbers were just as well received as the others. The best work, however, was done in the Saint-Saëns number. This is a wonderfully effective number. The writing abounds in the most gorgeous harmonizations and unique figures enhanced by the exquisite flute obligato and the solo. The chorus gave it with such finesse that the majority of the music and text were quite apparent throughout. Eleanor Davis, soprano, added greatly to the singing by an intelligent conception of the solo part. She had considerable coloratura work which she rendered flawlessly. Her voice blended well with the lovely flute part excellently played by Mr. Rotumi. For shading and expression "Ave Marie" and "The Sandman," by Brahms were perhaps the best. Unusual choral effects were achieved in these numbers as well as in Elgar's "Fly, Singing Bird." This last number is spontaneous and finely written. An effective obligato for two violins played by the Misses Barstow and Thoburn helped to make it a success. The public naturally expects Luigi von Kunits to stand for the very best in violin playing and his work last Tuesday was as usual, par excellence. Mr. von Kunits' work is made thoroughly enjoyable by his surety of pitch, his perfect octave playing, flexibility and a warmth of tone. Happily combining these qualities his innate musicianship and training naturally insure a satisfying performance of whatever he attempts. The "Romance" and "Scherzo" by the Vienna composer, Louis Ree, were most interesting compositions

and primarily "violinistic." The audience was warm in appreciation of them. Mr. von Kunits appeared to advantage in the Spohr "Polonaise" in A minor which abounded in technical flights. An encore was demanded and given. Careful work and attention marked the accompaniments by Miss Reahard and Miss Hawley who had a great deal to do.

CHARLES W. CADMAN.

CONCERTS IN COLUMBUS.

COLUMBUS, Ohio, April 8, 1909.

Helene Pugh, a talented young pianist, of Columbus, is in Vienna studying in the Leschetizky School. Another young pianist of Columbus, Irene Stettner, has been in Leipzig and Vienna six years and expects to stay away two more. Herman Stettner has spent his six years with Klengel, of the Leipzig Conservatory, and lately he has been in Brussels, doing excellent work. Herman is studying the cello, and promises to be a performer of high concert rank.

Helen Wood Lathrop, a talented young soprano, gave a recital of folk songs of all nations, Wednesday afternoon, before the Research Club, of Pataskala, Ohio. Her selections were from the ancient Irish, Scotch, English, German, Polish, Swedish, Danish, French, Welsh, songs of the Confederacy, and American songs by Stephen Foster.

The Music Festival in June will come very close to the Ohio Music Teachers' Association which is this year to be held at Toledo. Grace Hamilton Morrey has again been chosen to give the closing artists' recital. This brilliant pianist will give a recital April 15 at Mount Chantal, near Wheeling, West Virginia; another at Otterbein College, Westerville, and one at Huntington, West Virginia, this month. The May Twilight Concert will be given by Mrs. Morrey and John Hizey, violinist, of the Ohio University, of Athens. Between times Mrs. Morrey has a large number of pupils—a veritable Leschetizky school.

J. B. Francis MacDowell will give a short organ recital before the evening church service Sunday evenings in April. Mr. MacDowell is organist at Central Presbyterian Church.

Grace E. Chandler will give an organ recital at Broad Street Methodist Church Saturday afternoon, April 17. Miss Chandler is a pupil of Mrs. Wilbur Thoburn Mills.

Applications are coming in for the European Scholarship which the Women's Music Club has recently established. This scholarship will give the successful applicant a year of foreign study.

Irma Wright Heims, a soprano, of Florence, Italy, who is favored by nature in person and musical gifts, will come to America for a short concert tour in May and June. Mrs. Heims has been for eight years a pupil of Signor Vanini in Florence.

There is unbounded enthusiasm over the selection of Herbert Witherspoon to open the Women's Music Club's season of 1909-1910, October 26. Mr. Witherspoon will be requested to give a brief description of his songs before singing them, that every one however uninformed may have the fullest enjoyment of each number. There are few singers on the concert or opera stage today like Mr. Witherspoon, who can give you the literary and historical content as well as a musical analysis of a song—afterward singing it to his audience delightfully. He will be requested to sing his songs in English without a doubt, as our audiences have small concern about a singer's equipment in the Romantic languages. For his own joy he will wish to sing his songs in their native language, and the operas also, but Columbus concertgoers rebel against the foreign text, preferring their native tongue.

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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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tone, dress and music

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Just now between crocus season and rose time comes the most fascinating turn in the whole revolution of fashion's wheel. Everywhere in the shops there are the most alluring displays of "new spring goods" that ever were set forth to inveigle dollars from one's pocketbook, and the streets are thronged with busy shoppers from early morning until late at night.

There are many changes in styles, but they have crept in so gradually and so subtly that we hardly yet realize their importance, and there are so many contradictions that the present situation seems a good deal of a puzzle to those who do not know how to read the signs. For instance, side by side with a short waisted, long skirted Empire, Princesse or Directoire, with its general air of simplicity, is an eighteenth century revival—a befrilled, beribboned confection, with a very sharply pointed bodice, and a flounced skirt with bouffant hips. Could two modes be more dissimilar? and yet one may have a choice and still be au fait. Then, in the same breath with which we speak so emphatically of the horizontal waist line that has entirely replaced the oblique one, we must mention the V-shaped vests and waists that are bound to be close rivals all through the summer, and the gathered skirts that will be seen quite as frequently as the plain gored ones. But there is one common characteristic in the variety that is offered—every model is quaint and picturesque—one must literally "look like a picture" to be in the running this season.

SOME ORIGINAL GOWNS. . .

Madame Langendorff, fresh from a triumphant tour of the West, is again in the city. Among her pretty costumes, which the newspapers commented upon so enthusiastically, is a crepe de chine, embroidered in a large

flower design. The gown itself is white, but has a tinted border that almost covers the groundwork. The bodice is draped, and caught high at one side with a handsome buckle, and the tunic is made in one piece with it. The latter swerves from its fastening in a graceful curved line to a point at the side outlined with the border. Over the bodice is a short jacket of silver lace, and the décolletage

wear in concert, has recently received from her dressmaker some new confections that are quite representative of the latest modes. One of these is white lace over silk, a Directoire in its general scheme, but the lines broken by two 9 inch flounces around the bottom of the skirt. The décolletage meets the skirt over a shaped girdle of gold embroidered with pink roses, and there is a cluster of black velvet loops at the left of the corsage, with long ends that, caught at the center back, swing free to the top of the flounce.

Another smart idea is developed in a cloth gown of a pinkish champagne color, which suits Madame de Rigaud as though she were molded in it. It fastens down the back from the top of the square neck to the hem with silk frogs, and around the bottom there is a deep, shaped flounce, cut out in front and again at the back for the introduction of a gold and pink section. More of the gold and pink is used in the bodice, cleverly interwoven with taupe chiffon. A lace yoke and high stock complete the effective costume, except for the large hat, which, on occasion, Madame de Rigaud wears with it. The hat is of pink satin, faced with taupe chiffon and trimmed heavily with two huge lobster plumes enclosing one of taupe.

FASHIONS FOR MEN.

Among the new shades in ties is to be found the silver bronze, the threads being so woven that the bronze thread comes on top and is the more pronounced while beneath is the silver thread blending sufficiently to produce the effect of a one color scheme. Also there are many tones of smoke gray. The favorite material is of taffeta finish which slides through the fold collar so easily.

Figures are for the most part in the weave and of small patterns. Solid colors with a Japanese figuring are new and taking. Many of the fan patterns are employed and the use of several tints or shades of the same color is often seen.

The shirts of the well dressed man during the spring and early summer will be almost exclusively of the silk and linen variety. In the best shops the linen background is of white or a delicate shade of blue, gray, green, or lavender, with silk stripes one sixteenth of an inch wide spaced about an inch apart. Between these stripes delicate patterns are brought out in the silk.

Hats for the spring are unusually light in weight. The silk hat is a shade under medium height, is only slightly belled and has a narrow brim rolling very little at the sides. There is a felt band about an inch and a quarter in width. The best models in the derby hat are sparingly high with the dome showing more of a tendency toward a point than was to have been expected so soon after the reign of the rather clumsy box-like dome of the winter.

In hosiery it seems that pretty nearly everything is correct so long as it possesses thinness and color. Some of



BLACK LACE WRAP AND OPERA HOOD.

is straight in front and pointed in the back. The sleeves are draped with silver lace. This is the gown that was worn at the memorable San José concert, and that was worn again when Madame Langendorff sang with Madame Nordica on April 10.

Madame de Rigaud, who has a passion for soft pastel shades, especially those which show a pinkish tinge, and who takes great interest in the selection of the gowns she is to

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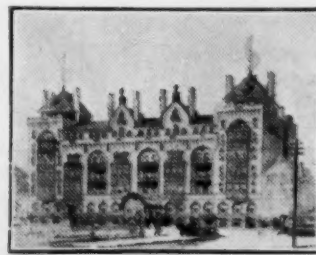
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the offerings are so thin and gauzy that they seem woven of cobwebs and will perhaps last about as long. One silk and lisle mixture has the lisle thread next to the foot and the silk so woven that it comes on the outside. This combination does away with the cringy feeling which many men cannot bear and wears much better than does the ordinary mixture.

SHOP NOTES.

A trunk guaranteed proof against the efforts of the most energetic baggage smasher is the special offering of one of the shops. An experienced traveler will appreciate its advantages.

Linen robes exquisitely wrought in hand embroidery have been imported from Japan to delight the customers of a certain Oriental shop on Broadway. There is ample material for constructing the gown in any desired fashion, and there is a good assortment of colors. Moreover, the prices are extremely reasonable.

Don't forget that a certain cleaning and dyeing establishment wields a magic wand and transforms faded and

soiled articles into practically new ones. This particular firm referred to also insures prompt delivery, which is an item worth consideration.

Too much could hardly be said in praise of the rain-proof garments made by one of the reputed silk firms for, in point of appearance and wearing qualities, there is literally nothing superior on the market.

A new garment for reducing flesh has been evolved by a physician who already has one such successful article on sale. It is made of web rubber and, like the other, has received the endorsement of prominent doctors.

Sandalwood boxes for handkerchiefs or gloves are \$2.85, \$3.85 and \$5 at a Broadway shop where only the most artistic things are seen.

QUERIES.

V. P., New York.—Will you be kind enough to let me know the name of the new cold cream of which you speak in THE MUSICAL COURIER of March 24, also of the obesity tea in the same number? With many thanks in advance.

The addresses have been sent you.

L. G. H., North Dakota.—In the issue of March 24 you said in answer to a query that you would send the name of a reliably made

face cream and tell where it might be obtained. I enclose stamped envelope.

The name of the cream and the address have been sent.

Mrs. F. C. F.—In THE MUSICAL COURIER of March 24 I see you mention a firm in New York which sells a reliable hair dye, one that will not injure the hair. I would be very grateful if you would let me know what it is. My hair is very thick and glossy, but faded, and if there is any way of getting its color back without injury I should be glad to try it.

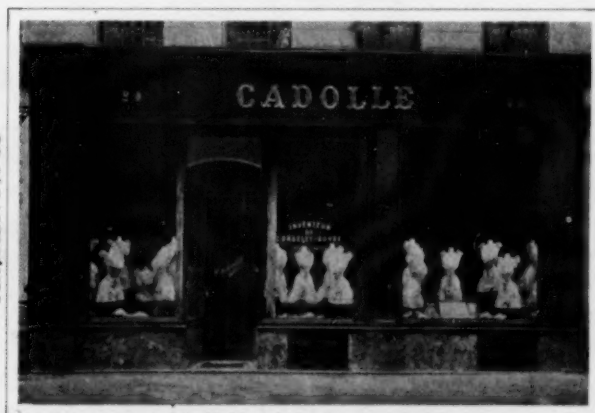
The address asked for has been forwarded but from your letter I am inclined to think a course of electrical treatments is more suited to your particular requirements. There is nothing like it for bringing the hair back to its normal condition.

Do not hesitate to write again concerning the matter if you feel so disposed.

S. R., Mo.—You are filling a long felt want. Keep up the good work. I am always greatly interested in what you write. Kindly send me directions for obtaining the skin food (liquid) you speak of in the March 24 issue. Also the bath powder. Can I use it in the water in which I wash my face? Where can I purchase the powders you speak of as a dry shampoo? My hair is very oily, although I have a shampoo every two weeks and every alternate week I powder my hair with talcum. I don't want to



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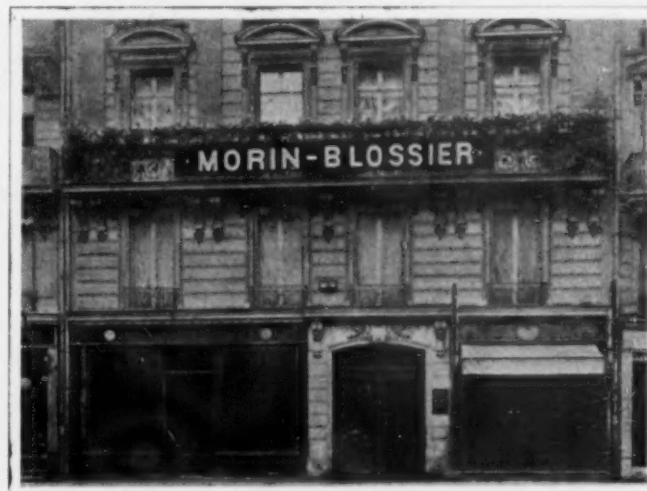
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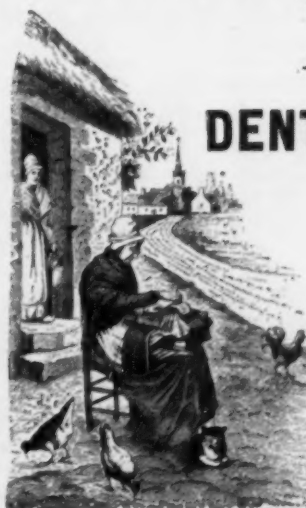


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Remember that a too frequent shampoo is often harmful. However, I have written you at length in a personal letter.

M. C.—Would you kindly mail to me the addresses where I can find the cold cream and skin food endorsed so strongly in THE MUSICAL COURIER of March 24. Also the name of coloring and where found that restores faded hair in one application.

Address sent. Thank you for your interest.

German Conservatory of Music Concert.

A score or more of students at the German Conservatory of Music were associated in a concert at College Hall April 8, presenting ten selections of vocal and instrumental music in such fashion as to raise warm applause from the audience, which filled the hall. Carl Hein and August Fraemcke, the directors of the German Conservatory and of the New York College of Music, personally supervise each student's affairs, with the result that they assume almost "professional" aplomb. In the concert the following were associated: E. M. Bennett, A. Fuchs, Mrs. L. Ross, H. Humphreys, Oscar Mandel, Millie Barnum, Frieda Lowenstein, Charles Breitenbach, M. P. Winistorfer, Frieda Weber, Ada Morey, the foregoing appearing as soloists, and closing with an intermezzo for violin by Moffat, played by the Misses Commerford, Hein, Kleibe, Riesberg, Wheeler, Wuestenhofer; Messrs. Brusky, Damian, Deisel, Eckstein, Kehoe, Mandel, Meyer and Schure.

MUSIC ACROSS THE HUDSON.

JERSEY CITY, N. J., April 8, 1909

The Ruehlé String Quartet, composed of Jean J. Ruehlé, first violin; John H. Frey, second violin; E. H. Suttin, viola; Fritz A. Stepp, cello, an organization of young musicians resident of Jersey City gave an invitation concert Friday evening, April 2, in the People's Palace, which served to introduce them to patrons and lovers of the best of music in this and adjacent cities. Maria E. Orthen, the soprano, also a resident of this city, was engaged to assist. The program was classical throughout, and the numbers by the Quartet were each given an earnest, scholarly reading and musicianly expression that won them favorable criticism and much applause from the large audience that filled every available space in the auditorium of the Palace. Miss Orthen interpreted her numbers in her usual delightful manner. Nature has endowed this singer with a fine voice, and she has gained much in artistic finish by her study with distinguished instructors of New York and Germany. The soprano has a charming stage presence, and sings with ease and grace. She gave the cavatina from "Nozze di Figaro," by Mozart, and a group of German songs by Richard Strauss, Humperdinck and Brahms, and for an encore that beautiful berceuse from "Jocelyn," by Godard, with violin and cello obligato. The program included the Mozart G major quartet, the Beethoven quartet, op. 18, No. 3, and the first movement of the Rheinberger quintet, with Frederick Menne assisting at the piano. Franziska Hopf was at the piano for the soprano. Jersey City is to be congratulated upon having within its gates a Quartet of musicians who are

ambitious to rank with the renowned quartets of the country, and will next season bring to this city some of the grand opera stars to assist on its program. The Quartet is under the management of Theodore I. Haubner.

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Burritt Artist Pupil's Recital.

Jetta Campbell Stanley, the soprano, of Wichita, Kan., William Nelson's artist pupil, who studied with him in Chicago several years ago, and has now again passed three months with him, gave an invitation recital at the Burritt studios April 8, Ethel Wenk at the piano. Beginning with "O Had I Jubal's Lyre" and "O Sleep," by Handel; Strauss' "Allerseelen" and serenade followed, then an aria from "Louise" and a cycle of four songs by Clough-Leigher. There followed two French songs and Gounod's coloratura aria from "Mirelle," a song by Spross, finishing with Van der Stucken's "Fallah, Fallah!" This exacting program, covering such wide scope, showed Mrs. Stanley as a highly intelligent singer with a voice of beauty, unusual range (she sang the high F in "Mirelle"), and capable of both sustained intensity and the coloratura technic. She sings everything without notes and with finish of detail, than whom no one gives this greater attention than Mr. Burritt. A large assemblage of appreciative listeners heard and applauded all this, Miss Wenk winning ample recognition for her attentive accompaniments.

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PHILADELPHIA, Pa., April 12, 1909.

A concert of great artistic excellence was given at the New Century Drawing Room Wednesday evening, April 7, by Augusta Cottlow, pianist; Paul Meyer, violinist; Albert Rosenthal, cellist, and Charlotte Sessler, accompanist. The opening number was Rubinstein's trio in B flat major for piano and strings, and the manner of playing this number showed at once that these players were artists of no mean order. Solos for violin, cello and piano followed. Mr. Meyer was heard in numbers by Drigo and Zarzycki as well as in the exacting "Introduction and Rondo Capriccioso" of Saint-Saëns. Mr. Rosenthal's principal number was the Haydn D major cello concerto, an interesting work that is seldom heard. Mendelssohn's seventeen variations and Liszt's polonaise in E major were Miss Cottlow's numbers on the program, but the charm of the pianist exercised such an influence over the audience that she had to add many encores before the people could be satisfied. This concert was one of a series given during the season by the Young Men's Hebrew Association. The committee in charge, Dr. Samuel Gittelsohn, chairman, has shown great discrimination in its arrangements for these concerts, always presenting artistic performers in a program that was worth while. These past concerts of the series included a violin recital by Arthur Hartmann, and concert by the Adele Margulies Trio.

During the past week the music in the churches has claimed a large share of attention, and rightly, too, for never before has so much been done to present in fitting fashion the Easter music by the great composers. It would not be possible even to make bare mention of the splendid music heard in hundreds of Philadelphia churches. But a note of a few of the most important services must be made. At St. Clement's Church the Sunday evening service included an organ recital by S. Wesley Sears, who played "Pascal Offertoire," Batiste; "Andante," Widor; "Schiller March," Meyerbeer; "Prière à Saint Clement," Sears. A brass quartet and tympani player, all of the Philadelphia Orchestra, assisted at the service. "Canticles," by Smart, and a "Festival Te Deum," by Warwick Jordan, were sung in procession.

At the First Baptist Church "The Seven Last Words," by Mercadante, was sung Friday by the choir. The solo parts were taken by Isabel R. Buchanan, soprano; May Walters, contralto; Nelson Chestnutt, tenor, and Edwin Evans, bass.

The Good Friday music at Holy Trinity Memorial Chapel consisted of Haydn's instrumental music on "The Seven Last Words," and W. C. Macfarlane's cantata, "The Message from the Cross."

Assisted by Mary Warfel, harpist, the choir of the Woodland Presbyterian Church rendered Easter music by Hollins, Sullivan, Barbey, Vincent, Handel, Schubert and Verdalle. This choir is under the direction of Frances F. Ford, and consists of Isabella Bump, soprano; Florence

L. Biddle, contralto; Frank Hufnal, tenor, and William F. Newberry, bass.

At the Church of St. John the Evangelist, the choir of sixty boys and thirty men sang a "Te Deum Laudamus" on Easter morning, composed by Nicola A. Montani, the organist and director of the choir.

The program for the Easter music at the Tenth Presbyterian Church, Seventeenth and Spruce streets, was as follows:

A. M.
Organ prelude, O Sanctissima.....Lux
Anthem, Now Is Christ Risen.....Allea
Anthem, The Magdalene.....Warren
Anthem, The Strife Is O'er.....Stainer
Organ, Postlude in E flat.....Batiste

P. M.
Organ prelude, Sonata in C minor.....Guilmant
Anthem, Thanks Be to God.....Gritton
Trio for female voices, Let Chimes of Easter Be Gladly Rung.....Abt
Anthem, Speak Ye Comfortably.....Shacklev
Organ postlude, Gloria.....Mozart
Soloists: Belle Wilkins, soprano; Mrs. M. Langston-List, contralto; J. B. McNeill, tenor; H. T. Moulton, bass; Gilbert Reynolds Combs, musical director, and Earle E. Beatty, organist.

Thursday evening, April 8, Virginia Snyder, of the Combs Broad Street Conservatory of Music, assisted by Clarence M. Cox, violin, and Gilbert Reynolds Combs, cello, gave a recital in Houston Hall, University of Pennsylvania. The program consisted of a Beethoven sonata, two Chopin etudes, two compositions by Mr. Combs, Moszkowski valse and Mendelssohn trio, op. 49, D minor. Miss Snyder possesses a facile technic and rapidly developing powers of interpretation.

Rossini's "Stabat Mater" was sung at the Church of Our Lady of Mercy, Friday evening, under the direction of Fred J. Hart, organist and choirmaster. The chorus was large and well drilled, consisting of some seventy-five voices. The soloists were Julia Robinson, soprano; Katharine Rosenkranz, contralto; Anthony McNichol, tenor; David Griffin, bass.

The final lecture-recital by A. Foxton Fergusson on "Folk Lore and Folk Song," was given in Witherspoon Hall, Thursday evening. Mr. Fergusson considered the folklore and songs of the spring time in this lecture, illustrating his remarks with some quaint, some sad, and some humorous songs of the people, many of which are fast being lost sight of in this age of materialism and machinery, when even the songs that should come from the heart come from a song factory, so to speak.

Marko Belinsky, cellist, of the Philadelphia Orchestra, will be heard in recital at Griffith Hall, Thursday evening, April 22. Assisting will be Paul Kummeich, pianist. Compositions by Bach, Beethoven, Schumann, Saint-Saëns, Davidoff, and Boellmann will make up the program.

April 21 a concert at Griffith Hall will be given by Marion Murdock, soprano; Harry J. Conwell, baritone; Clarence Cox, violinist, and Earle E. Beatty, pianist.

Among the few large affairs still to be heard this season is the Mendelssohn Festival, under the auspices of the Choral Society of Philadelphia, which will take place at the Academy of Music, April 20. The chorus of 700 voices will be a combination of the Choral Society, the Mendelssohn Club, the Schubert Choir, of York, Pa.; the

Church Choral Society, of Reading Pa. The soloists will be Zaidee Townsend Stuart, soprano; Helen Frame, soprano; Maud Sproule, contralto; Cecil James, tenor, and William Beatty, baritone.

The Chandler Club held its regular monthly meeting Monday evening, April 5. A delightful program followed the business meeting. The first part was devoted to the works of Mendelssohn. Miss Egan, Miss Hall and Miss Holzbaur sang. Mrs. Louis H. Pierce and Miss Huber gave piano selections. This was followed by a song cycle entitled "Captive Memories," by Nevin, consisting of baritone solos and quartets with piano and reader. Those taking part were: L. Wiltbank Keene, baritone; Miss Egan, soprano; Miss Holzbaur, contralto; Edwin R. Smythe, tenor; Miss Hall, reader, and Mrs. Pierce at the piano.

WILSON H. PILE.

Augusta Cottlow and Albert Rosenthal in Philadelphia.

Augusta Cottlow, pianist, and Albert Rosenthal, the cellist, both gifted and young, gave a joint recital in Philadelphia, Wednesday, April 7. The artists received the following tribute from the critics of the Philadelphia papers:

The entertainment given under the auspices of the Young Men's Hebrew Association in the New Century Drawing Rooms last night proved to be one of the most enjoyable, as well as artistic, concerts of the musical season. The Haydn number, andante and finale from concerto in D major, played by Rosenthal, also elicited an encore, but it was not until Miss Cottlow gave a notably artistic and powerful interpretation of Mendelssohn's seventeen variations serieses that the audience broke into the wildest enthusiasm and not until she had played two encores, MacDowell's polonaise and "To a Water Lily," that the furor occasioned by her remarkable performance subsided. Miss Cottlow deserves to rank with the most celebrated pianists before the public. She has enormous technic, great depth and beauty of tone, and has within her grasp the art of building up climaxes that are rivaled only by those of Josef Hoffmann. She is truly phenomenal, full of fire and vigor, with the restraining and softening influence of remarkably intellectual interpretations. The interpretative quality is unquestionably what makes her MacDowell readings so famous and unusual. Rosenthal, the cellist, made a very deep impression. He has great talent and capability and, while very young, has already attained international reputation founded on actual merit.—Philadelphia Record, April 8, 1909.

One of the most enjoyable musicales yet given by the Young Men's Hebrew Association took place at the Century Drawing Room last evening. Mr. Rosenthal played the third number on the program, Haydn's pretty andante and finale from his D major concerto. He is a young cellist possessing a marvelous control of his instrument and is able to bring out fully the meaning to be conveyed. Later he was heard in three shorter numbers, which were also admirably given and liberally applauded. Miss Cottlow, the pianist, is one of the best artists on that instrument heard in Philadelphia this winter. Her two numbers were Mendelssohn's seventeen "Variations Serieses" and Liszt's popular polonaise in E major, both of which she gave in a masterly way, her playing being enthusiastically applauded, and she was compelled to respond several times. Her execution is delightful and she accomplishes with apparent ease all the difficult passages of these two classics. She also possesses a grace and charm which add very much to the effect of her playing.—Philadelphia Press.

Miss Cottlow is a young and beautiful personality, possessing absolute command over the technic of her instrument, great strength and still greater temperament. She played the Liszt polonaise with sharp, keen rhythm and pulsating passion, giving a really tremendous presentation of this big work.—Philadelphia Staats-Zeitung.

The cellist, Albert Rosenthal, is a very young man who has studied earnestly and developed a sound technic and a beautiful cantilene. The large audience was unusually enthusiastic and demanded encore after encore from the performers.—Philadelphia Gazette.

Ansorge gave a Vienna recital with his usual success.

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Thaddeus Rich Violin Recital in Philadelphia.

Thaddeus Rich, who during the season is the concertmeister of the Philadelphia Orchestra, gave a recital at the Philadelphia Academy of Music, March 19, which resulted in another triumph for this gifted young violinist. The following extracts are from the Philadelphia papers:

Thaddeus Rich scored an artistic triumph and proved his popularity with Philadelphia music lovers. The Academy was well filled, and the audience was enthusiastic, applauding heartily each of the five numbers on the program, and keeping at it so hard, after a sympathetic rendering of the Bach "Ciaccone," that Mr. Rich was compelled to respond to an encore by playing—which he did superbly—the familiar Bach air on the G string.—Philadelphia Press, March 20, 1909.

It is seldom that a tone so pure and sweet is heard, and there is in his playing that soulful, sympathetic quality without which the violin is an empty instrument. Mere technic is not enough, though this Mr. Rich has to a degree highly proficient and artistic, but the subtle appeal that betokens the true musician and poet is his as well, so that there is genuine pleasure and satisfaction in listening to him.—Philadelphia Bulletin.

It would seem, from the size of the house, that all the patronesses and most of their friends were in attendance; certainly, the audience was one of the best seen this season at any recital, and its gathering was a meed of tribute to a virtuoso whose work richly deserved the enthusiasm which it invoked.—Philadelphia Evening Telegraph.

Christine Miller Heard in Bach's Mass.

The subjoined notices refer to Christine Miller's success in Bach's B minor mass in Chicago with the Apollo Club of that city:

Christine Miller was the contralto and again impressed as the best contralto now in the oratorio field in America. Not only is

her voice one of the rarest lovelinesses, but she has brains, and they are such scarce things nowadays! She sang superbly yesterday and the audience rightfully received her with acclaim.—W. L. Hubbard, Chicago Daily Tribune, April 6, 1909.

Christine Miller has never been found wanting in such intellectual song service, and was a finished power on this occasion, her round, smooth voice and rare phrasing threading the runs and sustained passages with an ease and grace that seemed to banish their formalism and refined out their real harmonic and spiritual essence.—Chicago Daily News, April 6, 1909.

Miss Miller is well known and liked by the patrons of the Apollo concerts, and last night confirmed and strengthened the good impressions of previous appearances.—Glenn Dillard Gunn, Chicago Inter-Ocean, April 6, 1909.

The solo singers were each a joy. Never before has the club given a performance where every artist was so completely satisfactory, temperamentally and vocally. Christine Miller sang with a warmth and tenderness most appealing.—Karlton Hackett, Chicago Evening Post, April 6, 1909.

It is a pleasure to record the excellent quartet of soloists engaged in last night's performance. Edith Chapman Gould, Christine Miller, George Hamlin and Herbert Witherspoon made up a list of large promise. The promise materialized in completely satisfying work. Anything more rounded, more smoothly vocalized than Miss Miller's interpretation of the "Qui sedes" is not often heard.—Eric de Lamar, Chicago Record-Herald, April 6, 1909.

Mascagni's "Iris" has enjoyed a renaissance and has been sung in the opera houses of Turin with Emma Carelli in the title role, in La Scala with Signorina Berlandi as Iris and Messrs. Garbin and Fornari in the other roles, and is announced in other cities.

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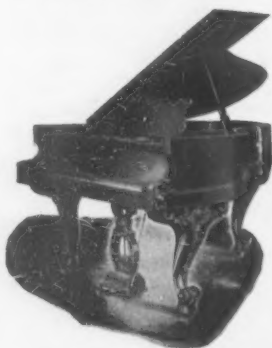
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